


Disney·PIXAR

The Art of **FINDING  
NEMO**





To the crew of *Finding Nemo*, who created the beautiful world of this film. Thank you for jumping into the waters with us; this book is dedicated to you and your families.

Andrew Stanton, writer-director  
Graham Walters, producer

page 1:

**Geefwee Boedoe**  
color pencil, 6 x 4"

pages 2-3:

**Anthony Christov**  
pencil, 9 x 6 1/2"

pages 4-5:

**Mark Whiting**  
acrylic, 8 1/4 x 6 1/2"

opposite, top to bottom:

**Mark Whiting**  
acrylic, 5 1/4 x 3 1/2"

**Mark Whiting**  
acrylic, 5 1/4 x 3 1/2"

**Mark Whiting**  
acrylic, 5 1/4 x 3 1/2"

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Animation Studios

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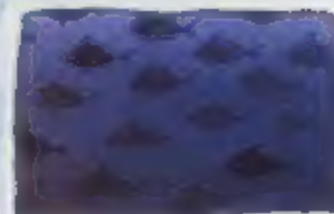
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## Forewords

Andrew Stanton is my colleague, friend, and creative collaborator at Pixar. During *A Bug's Life*, he started toying with an idea for a feature film. "Well, tell me, tell me, tell me," I said. "No, let me think about this for a little while," he answered. Finally he got to the point where he said, "I'm going to tell you this story I've been thinking about." He continued with an incredible one-hour story pitch that was riveting, emotional, funny—a story about a father and son. It was just amazing and I was strapped to my seat. After the pitch he said, "John, what do you think?" I said, "You had me at the word *fish*."

### John Lasseter

executive producer



above:  
**Ronnie del Carmen**  
digital

opposite:  
**Ronnie del Carmen**  
pastel and ink, 9 1/4 x 5"

I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquariums, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it'd be like flying into Las Vegas and that's your first view of America. I assumed, when I was a child, that all fish in tanks were originally from the ocean and wanted to go back home.

In 1995, I took my son Ben, who was one year old, to Marine World, where they'd opened this fish exhibit that had a tunnel with a massive glass wall. I'd never scuba dived at that point, but if you stood close to the glass, you got the feeling of being underwater with all these tropical fish. This was two



years before *Toy Story*, when people were questioning whether audiences would even sit through a computer graphics (CG) feature. But I remember, even then, thinking how in CG we could make an underwater world, that CG would be the perfect medium for that world.

The idea stayed on the back burner as I worked on the slate of Pixar productions that followed the success of *Toy Story*—and waited for the spark that'd finally fire up the gestating idea. I had the environment and the situation, but the idea didn't kick into gear until I came up with something that mattered to me emotionally.

The final piece fell into place when Ben was about five years old and I took him for a walk to the park to have some father/son time. It was only two blocks away, but the whole time I kept saying, "Don't touch that... be careful... stay away from the curb—cars!" I suddenly became aware of what I was doing. I thought about the dilemma of being a parent and having protective instincts that can consume you and keep you from being the interactive parent your child needs you to be. The premise I concluded with was "Fear denies a good father from being one." That conflict intrigued me and sparked the idea of making a story that focused on the parent, not the child. That walk to the park with my son really connected the dots, and from 1999 on I got serious about making *Finding Nemo*.

So, it's been a long journey from my dentist's office until now, with many incredible artists joining up along the way to help turn this little fish idea into a reality. This book is a tribute to their amazing talents, and a peek into how it takes a sea of visionaries to make a single vision possible. Enjoy.

**Andrew Stanton**

writer-director



# Introduction

by Mark Costa Vaz



Across the Bay from San Francisco, in the town of Emeryville and on the former site of the Oakland Oaks baseball field and most recently Del Monte Plant 35, a different kind of factory opened its doors after the Thanksgiving holiday of 2000—a story factory, the home of Pixar Animation Studios. Pixar has been releasing feature-length computer animated films (commonly called CG films) since *Toy Story* in 1995, but the company founders first encountered the mysteries of computer animation when it was sequestered in university labs and locked away in corporate think tanks. It took years of research and development before they uncorked the magical digital genie and made it tell stories. And that genie keeps exponentially growing, promising ever more creative possibilities.

Stepping inside Pixar Animation Studios, one enters an atrium that looks like a Machine Age train station and forms a cathedral of space, with sunshine filtering through vaulting skylights and glass walls. Above the lobby floor, at each end, two bridges (including one dramatically arching span from which the company has held paper-plane flying contests) connect the upper level's east side and west side. To traverse the vast atrium and its ground level and upper corridors, many Pixar employees favor gliding around on scooters and skateboards (and one wonders if Buzz Lightyear rocket shoes might propel them in the future).

If the atrium is, as the company planned, the living room, then the animator's area is the playroom, a place where creativity is unleashed even in office and hallway decor, decorated with an exotic Tiki theme, a general store, and a corner office furnished

into a castle wall and turret. An aquarium in the corridor, stocked with tropical fish, fits right in, but also served as reference for the fish characters of *Finding Nemo*, Pixar's fifth feature, released in partnership with Walt Disney Pictures.

Flitting near the tank's surface are two orange and white striped clownfish, the species that inspired the characters of little Nemo and his over-protective dad, Marlin, known to the production as Father. In the film, Nemo gets scooped up by a diver and taken from his coral reef home to a fish tank in a dentist's office overlooking the harbor of Sydney, Australia, and Father must brave the dangers of the deep to find his son. In the tank there is also a delicate slice of fluorescent blue, a regal blue tang that stars as the daffy, memory-challenged Dory. In the Pixar tradition of buddies (ranging from the *Toy Story* duo of Woody and Buzz to the furry giant Sulley and one-eyed Mike of *Monsters, Inc.*), Father and Dory are partners in the epic search for Nemo.

It is in this playroom that the artists of Pixar churn out reams of concept art and storyboards that in turn define the look of the movie's characters and environment, and explores the emotional underpinnings. As the marathon run of years it takes to make an animated film narrows to the final months, this artwork disappears, gradually replaced by the visions from the 3-D world.

Although concept artists, because of early deadline pressures, often must start work without a complete script in hand, the *Finding Nemo* team had the luxury of beginning after Andrew Stanton had completed his first draft. "He was so great



about wanting to board his script and look at it in its full ninety minutes with temporary music and dialogue. In what's called the "story reel," smiled Pixar veteran and Nemo production designer Ralph Eggleston (whose directorial debut for the animated Pixar short *For the Birds* was honored with the 2001 Academy Award<sup>®</sup> for Best Animated Short Film). "Showing his dirty laundry," Andrew calls it. He wanted to quickly see if this was a movie he felt strongly about—and it was. Then, the production began rolling and everybody started jumping on the train. We call it The Process. Trust the Process."

Some of the artists worked with digital tools, such as the paint programs favored by shader art director Robin Cooper, who helped define the color palette used by the CG artists. Randy Bennett, one of the environment art directors, often created a pencil sketch, scanned it into the computer, and, with Photoshop software, experimented by resizing the drawing or adding layers of texture and color. The concept work was even aided by previsualization, in which low-resolution, 3-D characters and environments provide for a scene's rough layout, scale, and camera work. For *Nemo*, this tool was particularly vital in helping the artists discover, at the outset, potential problems and design possibilities for the environments of Sydney Harbor and the dentist's fish tank. But, as John Lasseter, one of Pixar's founders and *Nemo* executive producer, declared, "At Pixar, we're not digital purists." The final movie would be computer generated, but in the field of concept art and storyboards, which begins with limitless blue sky, the quickest route

to an idea is still humble pencil and paper, such as the *Nemo* story department's hand-drawn storyboards, or the pastel paintings and charcoal pencil sketches the art department produced for mood, lighting, and color possibilities.

At the heart of the work was the symbiotic relationship between the two departments, story and art, an aspect of the Process that hails from animation's Golden Age. "Developing an animated film at Pixar is no different than it was at Disney in the days of *Snow White*," said story artist Jason Katz. "The story and art departments develop the film in tandem. In story, we'd start with the script and draw up specific shots and camera placements that the editorial department will take and combine with sound and music for the story reel, which is a living representation of the film."

"I worked on both story and art for *Nemo* and the main difference is the story department is concerned with the broad strokes of sequences, while the art department is detail and project oriented," added story artist/designer Peter Sohn. "In art you might have several weeks to work out every detail of what a piece of clothing looks like. In story you're constantly working out problems and changes, like worrying about Nemo's relationships with the tank gang or figuring out how Father and Dory fit into Nigel's (pelican) beak, breathe water, and escape from a horde of seagulls and still be exciting."

*Finding Nemo*, with its underwater world and a fish father's odyssey across the ocean to find his lost son, had a particular lure for Pixar creators. For Eggleston and director of photography Sharon





Calahan, the potential included the chance to evoke the glorious animation of the past. "We'd always wanted to do a CG animated film that looked like it was made in 1940, the three-strip Technicolor films where there were soft edges to things and a very soft look," Eggleston explained. "*Bambi*, with its watercolor look, was also an inspiration—let detail fall away, go off into the murk of the ocean. We wouldn't do that on *Toy Story*, because it's a film about toys and plastic. But *Finding Nemo*, with its underwater setting, allowed us to do something we always wanted to do."

"Every movie starts with a basic idea," Lasseter added. "When Andrew first pitched the idea to me, he showed some images of real fish and described this very personal father-and-son story. One of the things we pride ourselves on in our films is matching a subject matter to our medium, and to me, *Finding Nemo* is one of the best blendings of an idea with a medium. In bringing this underwater world to life, so much of it looks realistic, but it's also so stylized. There have been some great underwater sequences in animation history, but this is unlike any underwater animation that's been done."

And it was concept art that conjured the characters, that defined the stylized realism of coral reefs, the foreboding vastness of open ocean, and the dentist's crowded fish tank. But the artists knew that, ultimately, after an idea had gone through seemingly endless iterations and been approved for production, it would undergo a new metamorphosis as it took three-dimensional form.

"We can't solve all the performance issues in the story reel," story supervisor Ronnie del Carmen

noted. "In the story department, we'll make sure ideas are implicit and won't be lost, but after that, the animators kick in. After all, if animators just slavishly represent the reel, you'd have characters hitting very basic poses. Animators have great latitude to find quirks and nuances in a character that'll bring it alive, to discover things that we story artists couldn't get to in the story reel. Something as simple as a quick double take or a blink can get a laugh or elicit an emotional reaction."

Once we start building a 3-D environment in the computer and moving the [digital] camera around, it's not unlike a location scout for a live-action shoot," noted *Nemo* producer Graham Walters. "At that point, we're not defining ourselves by what was drawn beforehand, but what we can find in 3-D."

"At Pixar we do hold our hands pretty close to the flame in terms of entertaining story changes," Walters laughed. "You never know when a good idea will pop up, and if it'll make the movie better, we always want to accommodate that."

"No one has a lock on ideas—the best idea is what goes in. I may look at a storyboard and get an idea for an additional visual gag, while a story artist might come up with a great bit of dialogue to go with his storyboards. It's a very organic process, a shared experience," said writer Bob Peterson.

"And despite that chasm between 2-D artwork and 3-D animation, the two worlds are linked. We'll develop a character and then take it into a clay sculpture, which occasionally gets digitized to make a 3-D model," noted character art director Ricky Nierva. "My job is to make sure that the life





and essence of that [approved concept] sketch is in that computer model. It's a big jump from 2-D to 3-D, to get what's in our heads into the heads of the CG modelers."

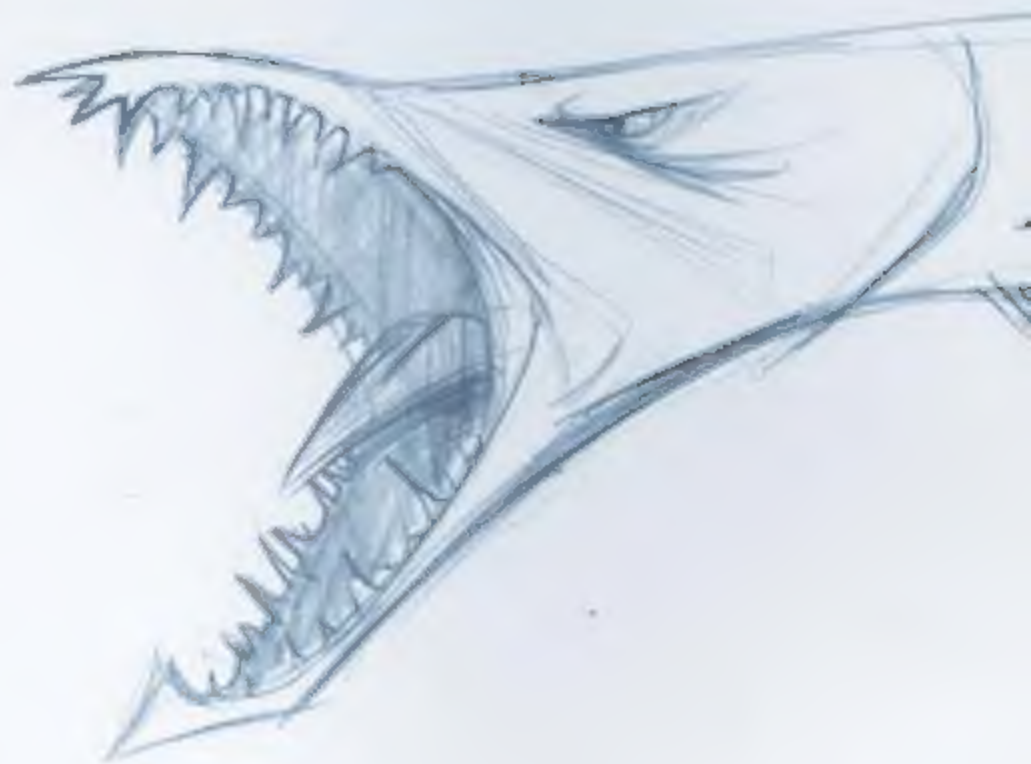
"Concept art is your touchstone for everything, that's why it bleeds into the actual production," Stanton added. "I'm not going forward on a production until I have that security blanket of at least a sketch of what the end product will hopefully feel like when it's all done. I don't see how it'd be possible to make any movie—let alone the movies we make—without concept art."

Pixar honored the crucial role of concept art when, upon completion of its new facility, select pieces of *Monsters, Inc.* conceptual art were blown up to wall size to decorate the skylit atrium. And upstairs, across the bridges linking the east side to the west side, framed concept paintings and storyboards from Pixar productions make corridors into art galleries—and a continual source of inspiration.

This book culls a sampling of the thousands of individual pieces of *Finding Nemo* concept art so that those from the wide world outside the atrium can view the art show, too—so that the world can see the creative inspirations that evolved into moving pictures.

In the final analysis, making a computer animated feature is about powering up the imagination along with the processing of megabytes. "We've reduced the way we work at Pixar to this phrase:

"The art challenges technology and the technology inspires the art,'" said John Lasseter, smiling. "It's this wonderful yin and yang."









1 LEAVING HOME







Ralph Eggleston



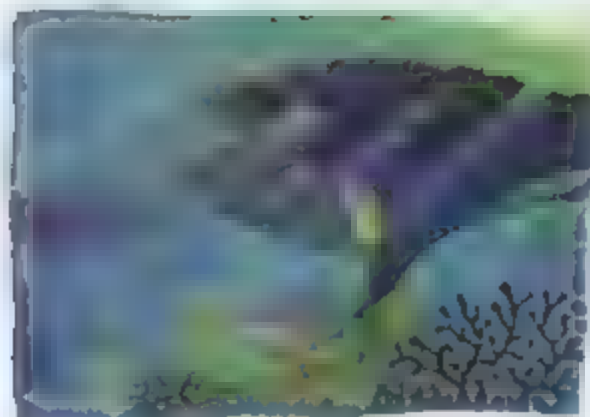
Jeff Richards





above

Ralph Eggleston



right

Mark Whiting

Andrew Stanton



Bruce Zick





Robin Cooper

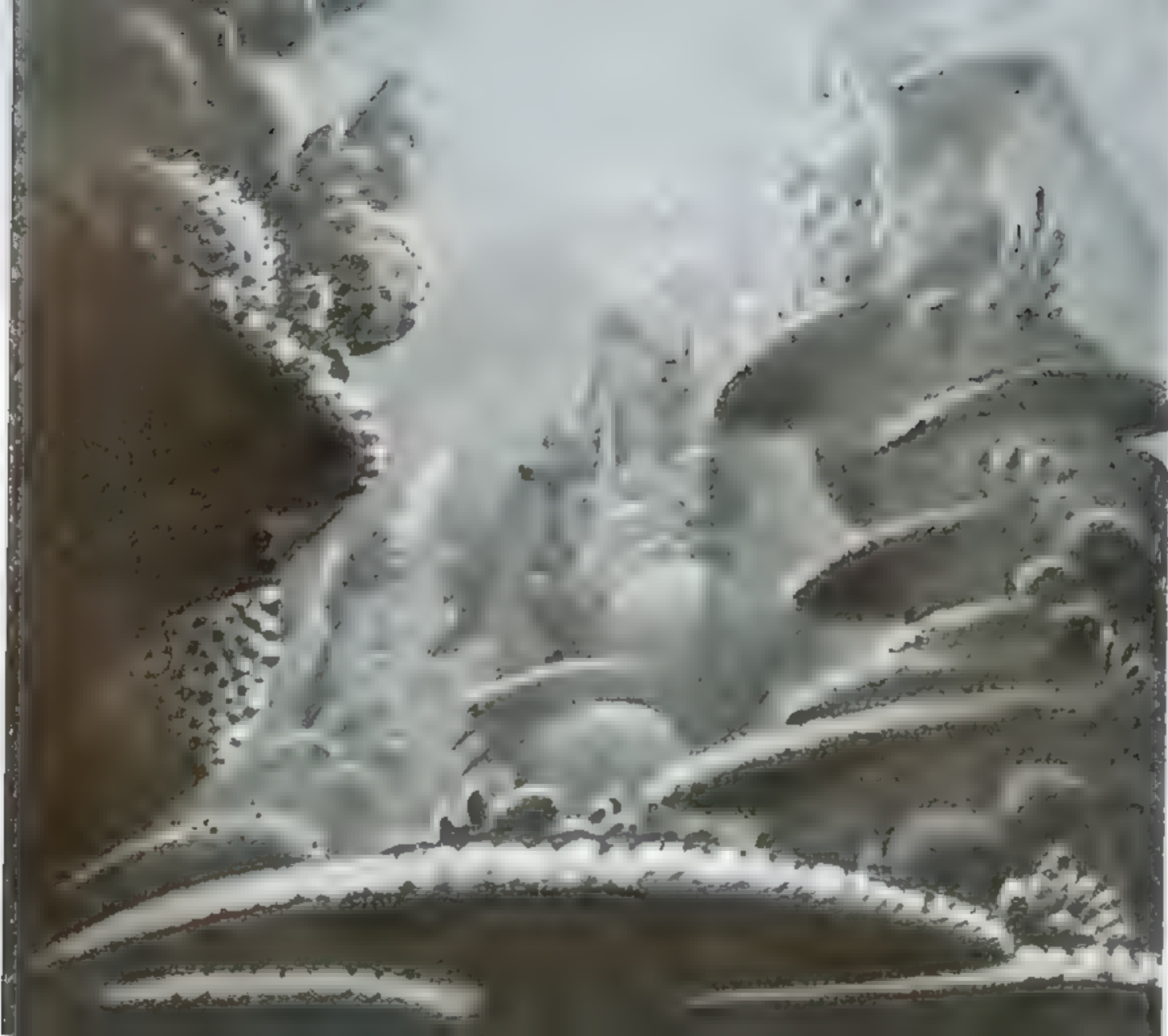
up  
Nelson Boho

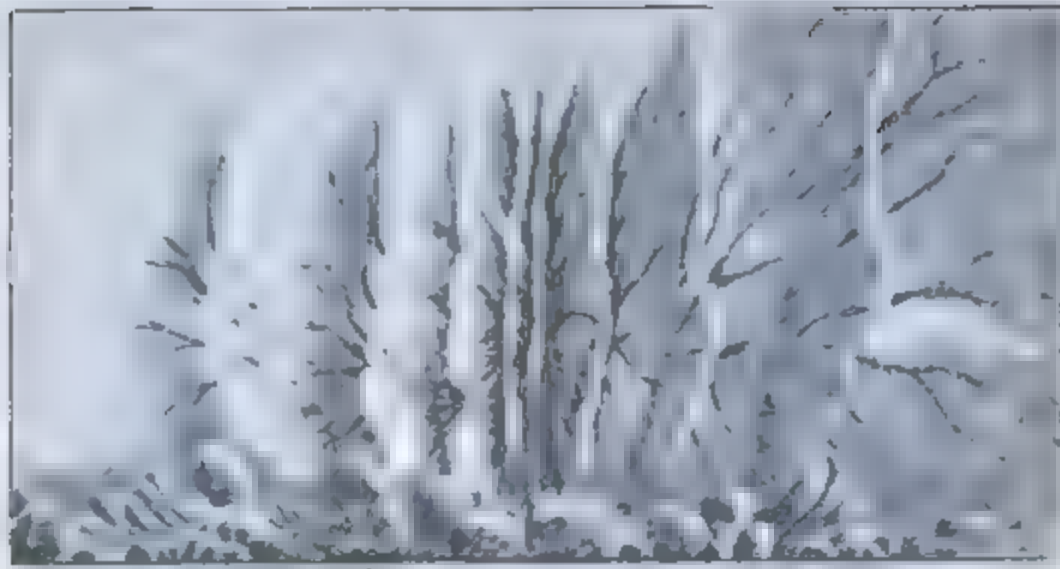
above  
Nelson Boho

right  
Bruce Zick  
C 7011 12 x 18



Handwritten notes and markings on the right margin, including a small diagram and various scribbles.





The first thing I noticed when I stepped  
 out of the car was the cold. It wasn't just  
 the temperature, but the way the air felt  
 like it was holding its breath. The trees  
 were silent, their branches heavy with  
 a soft, white dust. I took a deep breath,  
 the scent of pine needles filling my lungs.  
 The ground was a mix of dark earth and  
 white snow, each step leaving a small  
 impression. The light was a pale, hazy  
 grey, filtering through the canopy above.  
 It was a quiet, almost eerie beauty.  
 I walked deeper into the woods, the  
 trees closing in around me. The silence  
 was broken only by the crunch of snow  
 underfoot and the occasional creak of a  
 branch. The air was crisp and clean,  
 a stark contrast to the busy world I  
 left behind. In that moment, I felt  
 a sense of peace I hadn't realized I  
 needed. The forest was a sanctuary,  
 a place where time seemed to stand  
 still. I walked until my boots were  
 covered in snow, until the trees were  
 all I could see. It was a perfect  
 escape, a reminder of the beauty that  
 exists just outside our doors.



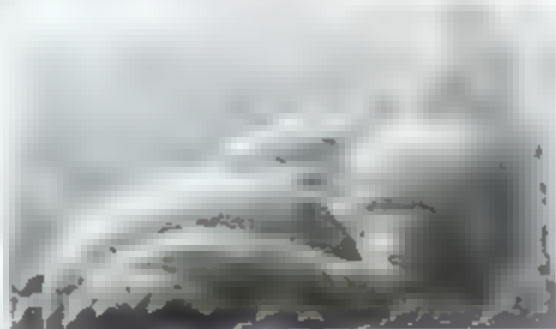
Sharon Carahan

The first thing I noticed when I stepped  
 out of the car was the cold. It wasn't just  
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 all I could see. It was a perfect  
 escape, a reminder of the beauty that  
 exists just outside our doors.



top  
 Bruce Zick

top  
 Bruce Zick



bottom  
 Bruce Zick



right  
**Bruce Zick**

oil on canvas

below, left to right  
**David S. Fulp**

oil on panel 4 x 6

**Nelson Bohol**

oil on panel 8 x 10

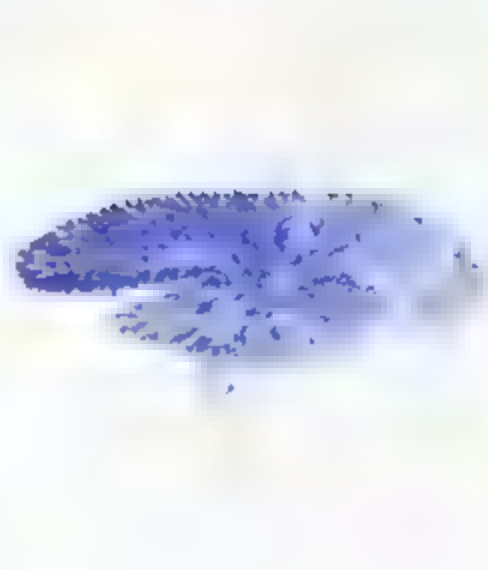
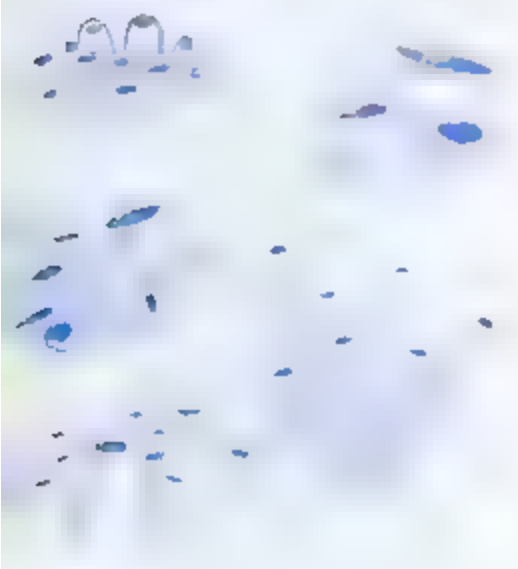
**Nelson Bohol**

color pencil 8 1/2 x 11"

**Nelson Bohol**

oil on panel 8 x 10

**Andrew Stanton**



When we started making the movie, Ralph and Andrew had to think a lot about how to design a coral reef. It wasn't about just diving in and sketching a coral reef that'd look interesting and alive, but a higher level of coming up with a strategy for creating that world. Ultimately, what you have to do in animation — any kind of filmmaking, really — is direct the audience's eyes to what you want them to go to and get that maximum involvement. **A**

**Graham Walters**

producer

below, left to right:

**Ralph Eggleston**

color pencils 9 x 12"

**David S. Fulp**

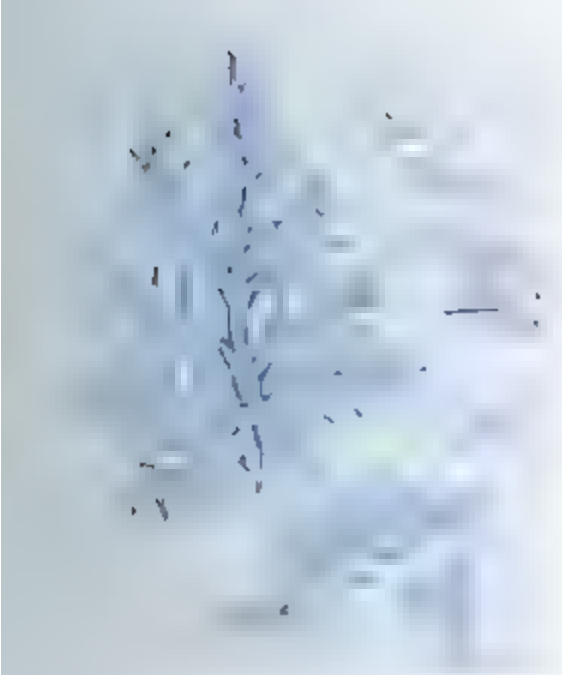
color pencils 11 x 14

**David S. Fulp**

color pencils 9 x 12

**David S. Fulp**

color pencils 8 x 6



below  
Ralph Eggleston

right  
Ralph Eggleston

left  
Ralph Eggleston  
M + H

Andrew Stanton

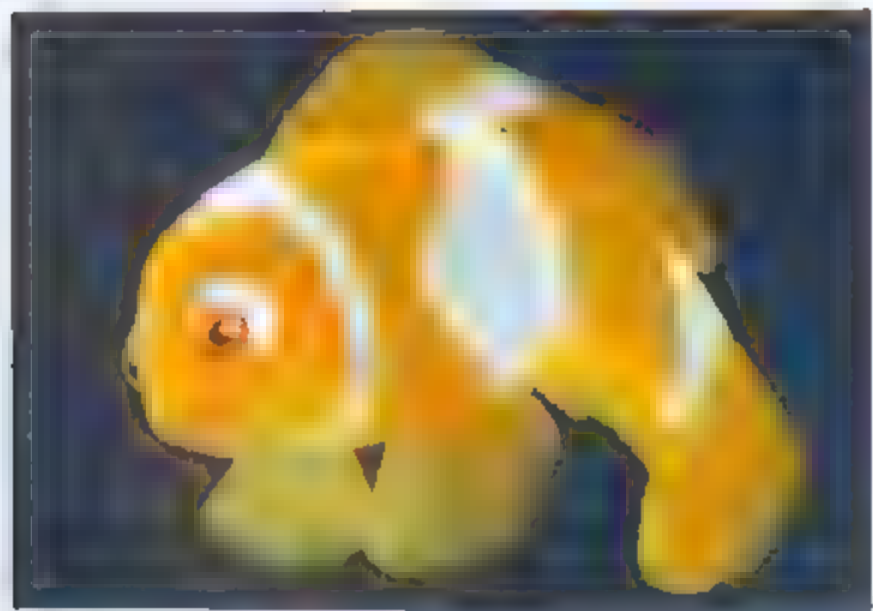


Dan Lee





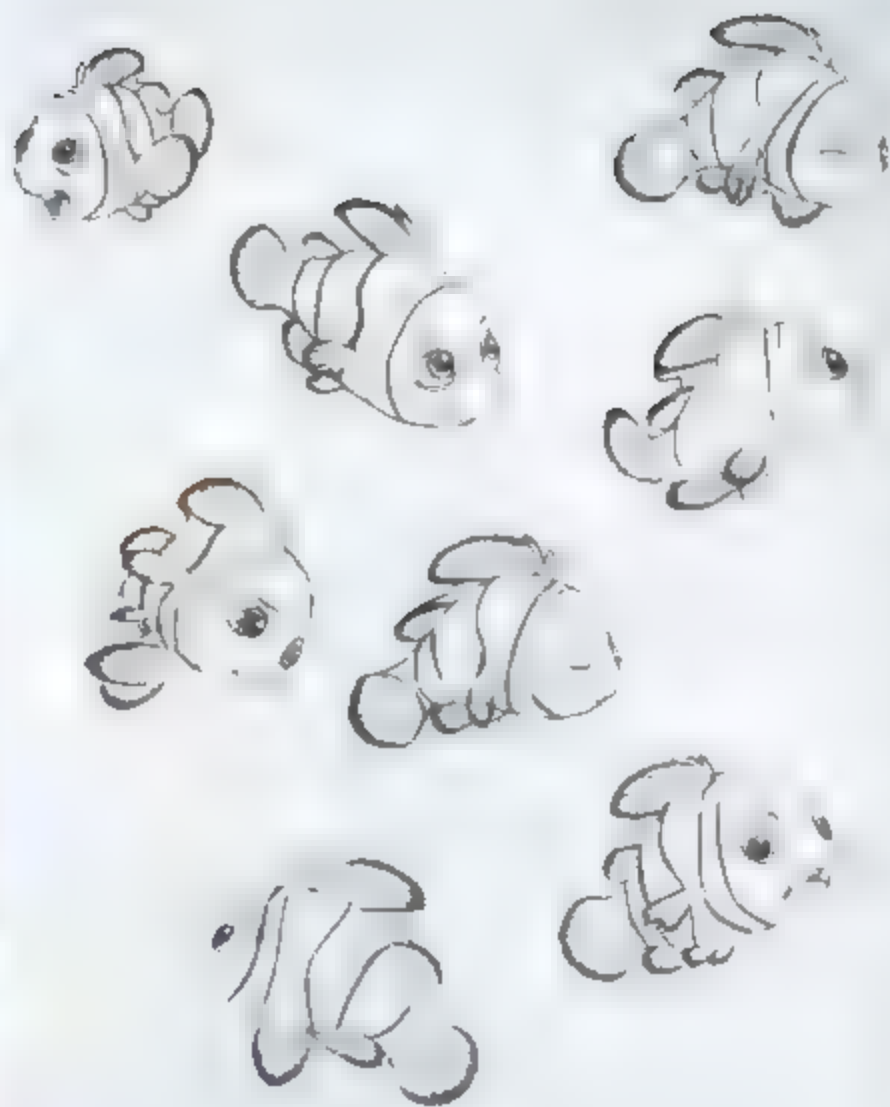




top  
Dan Lee

above  
Dan Lee

right  
Dan Lee





above left

Dan Lee

above right

Robin Cooper

right

Robin Cooper



Dan Lee





above

**Geefwee Boordoc**

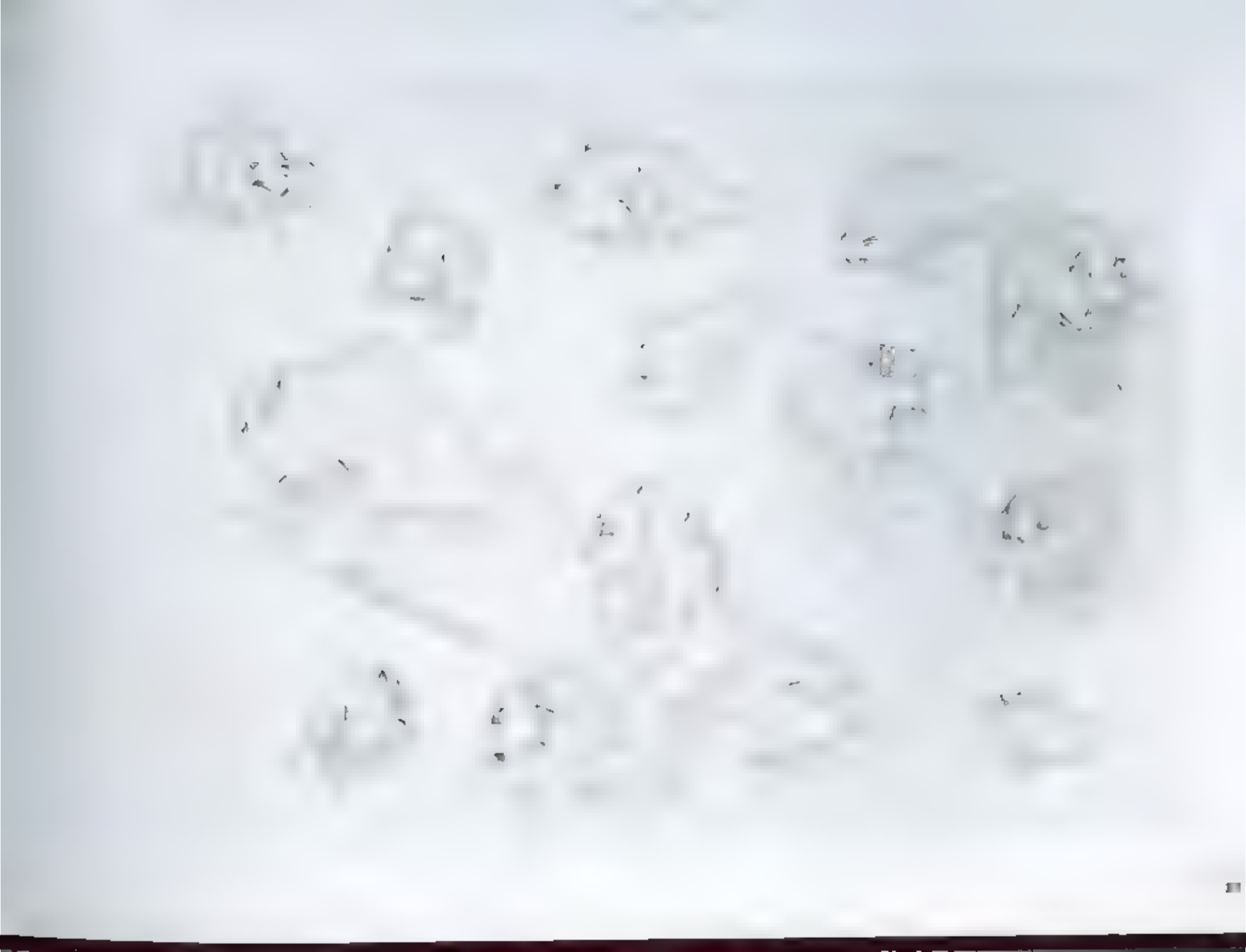
pencil 12 in 4

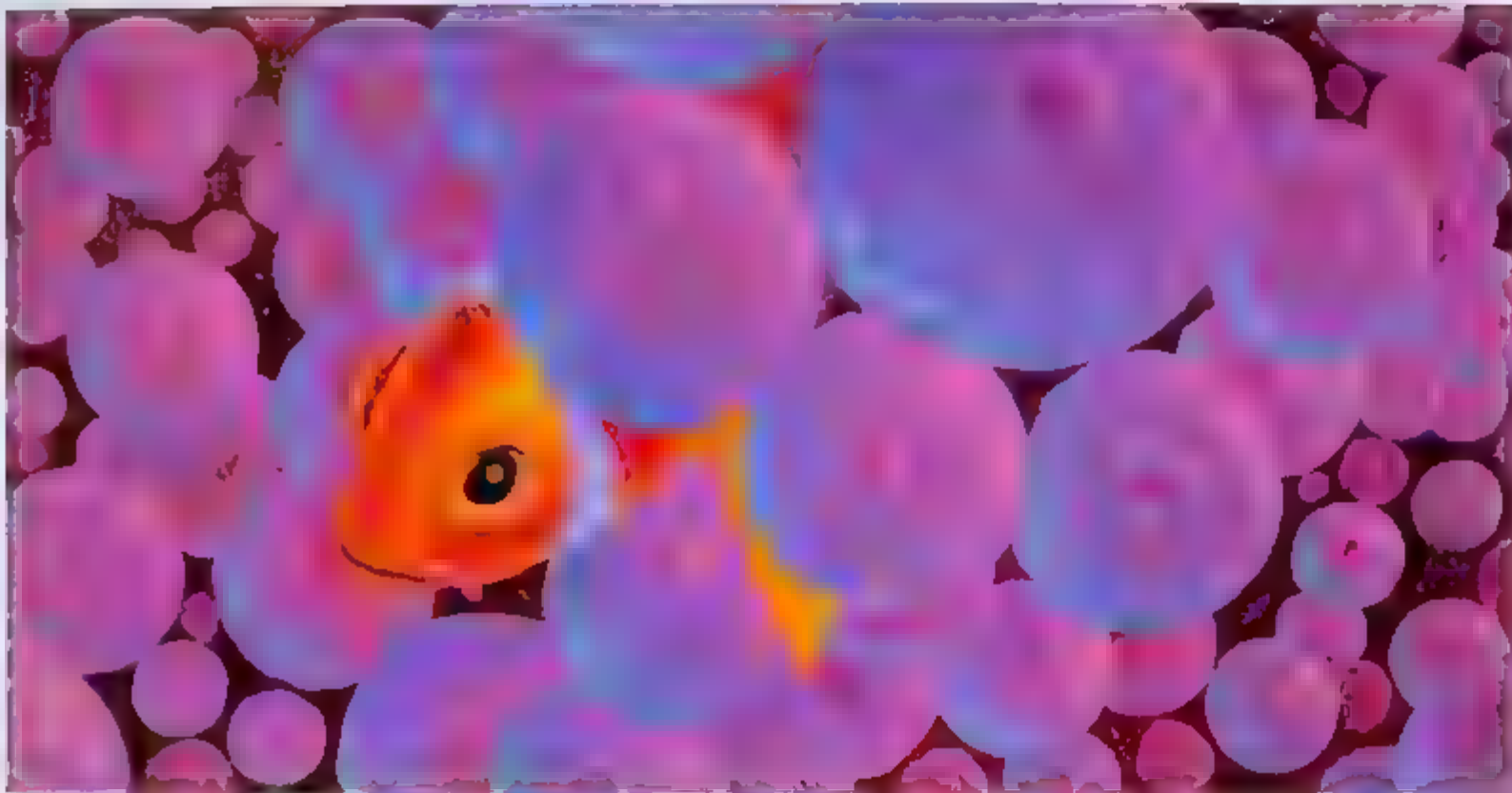
right

**Carter Goodrich**

pencil 12 in 4



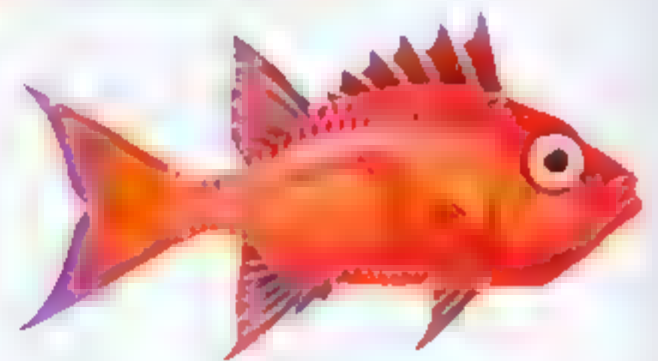




above  
August Hal

right  
Jamie Frye

Randy Berrett





right  
D. J. Cle and Mura

Below  
Jam & Faye







above  
Simon Varela

right  
Glen Kim

opposite  
Dan Lee





sketch

**Belinda Van Valkenburg**

digital art

sketch

**Dan Lee**

digital art

far right

**Dan Lee**

sketch, digital art, Photoshop

And here is my little girl  
 wing a wing  
 He she are kind of  
 look at watching the sea for  
 you have pictures me a drink

**John Lasseter**

sketch, digital art





בסדר

Ralph Eggleston



הצייר

Belinda Van Valkenburg

המאייר

Peter de Sève



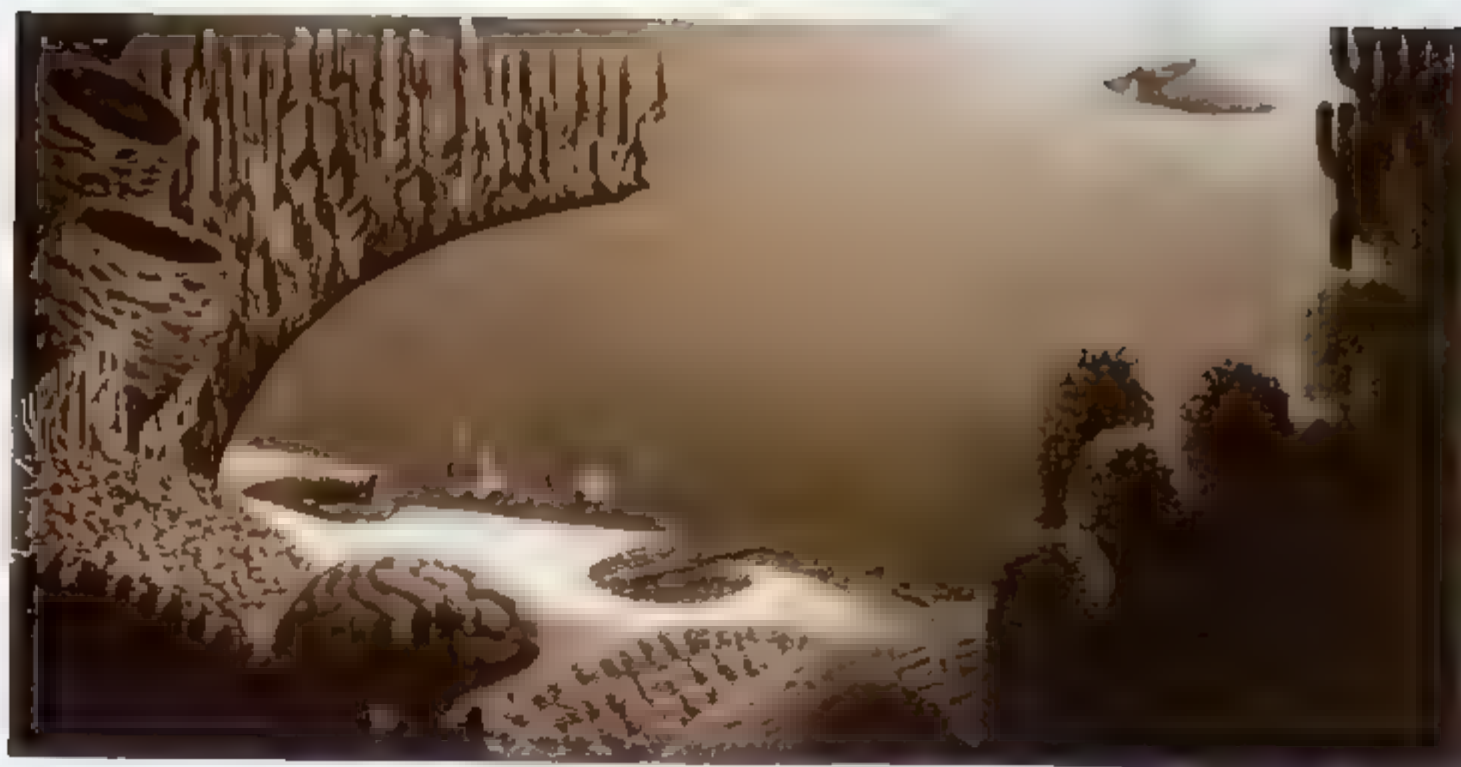


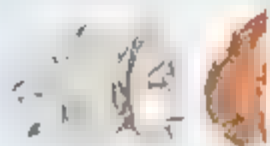
Simon Varca

Graham Walters

100  
Dan Lee

100  
Simon Varela

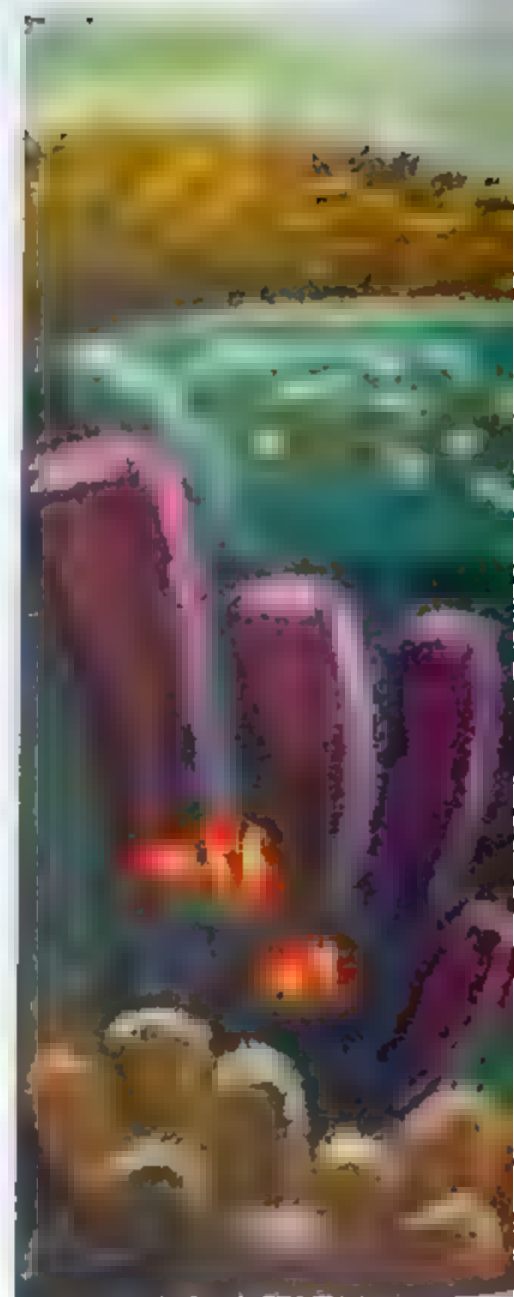




above  
Joseph "Rocket" Ekers

Ralph Eggleston

below  
Ralph Eggleston









Lee Unkrich

quadrant

Ralph Eggston

right

Nathan Stanton

far right

Randy Berrett





above  
Ricky Nerva

right  
Brett Coderre









above:  
Ronnie del Carmen

right:  
Ralph Eggleston



A lot of attention went into creating the surface of

missing or too present, the audience might

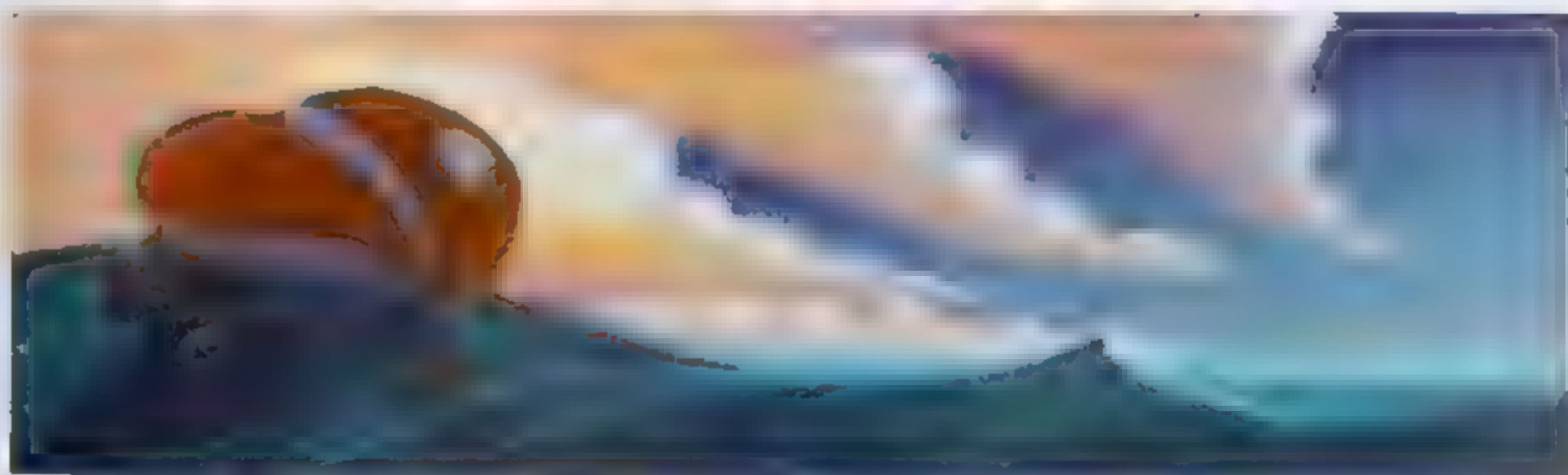
Those days, when that

Oren Jacob



left  
Ralph Eggleston

below  
Ralph Eggleston



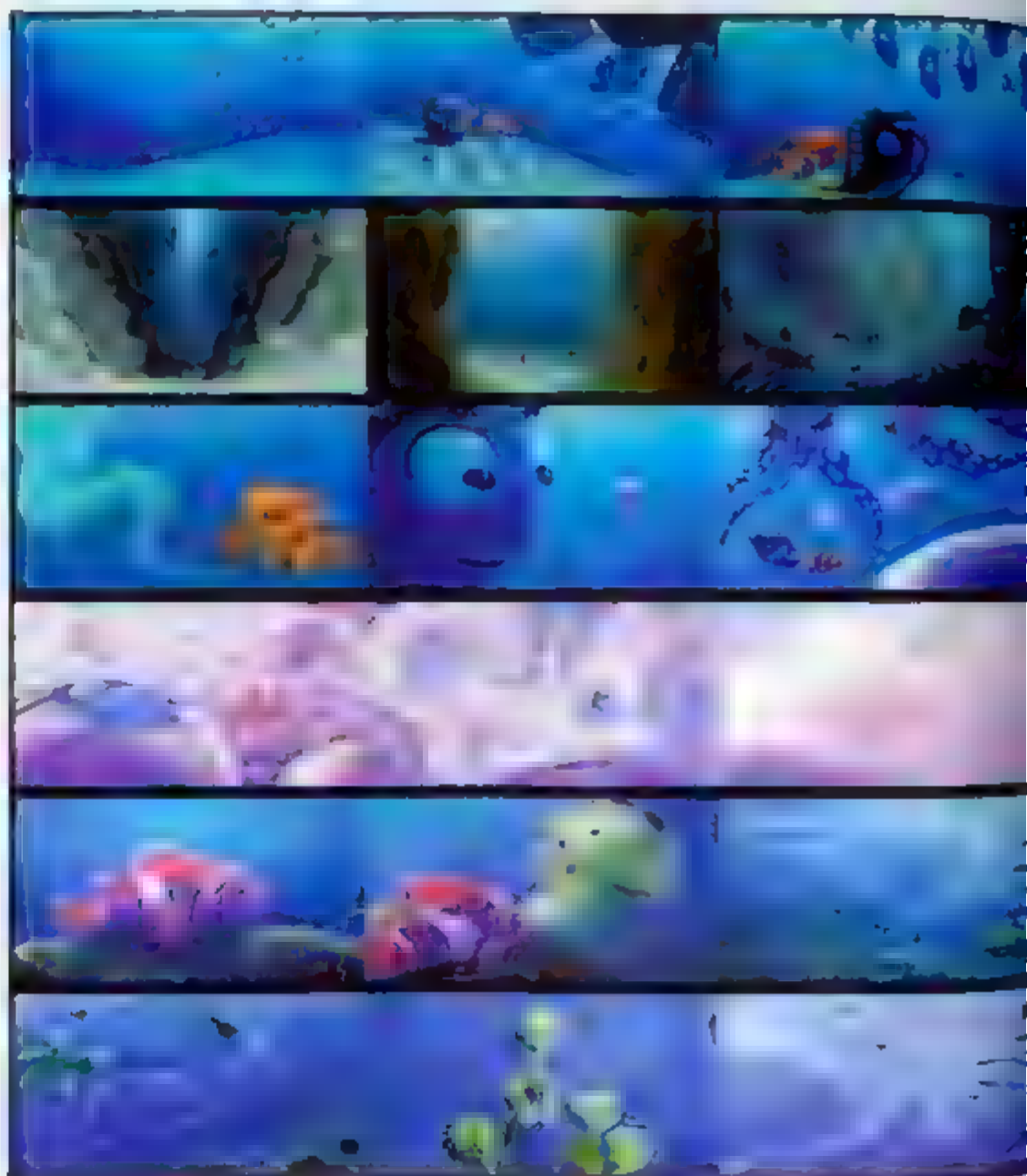


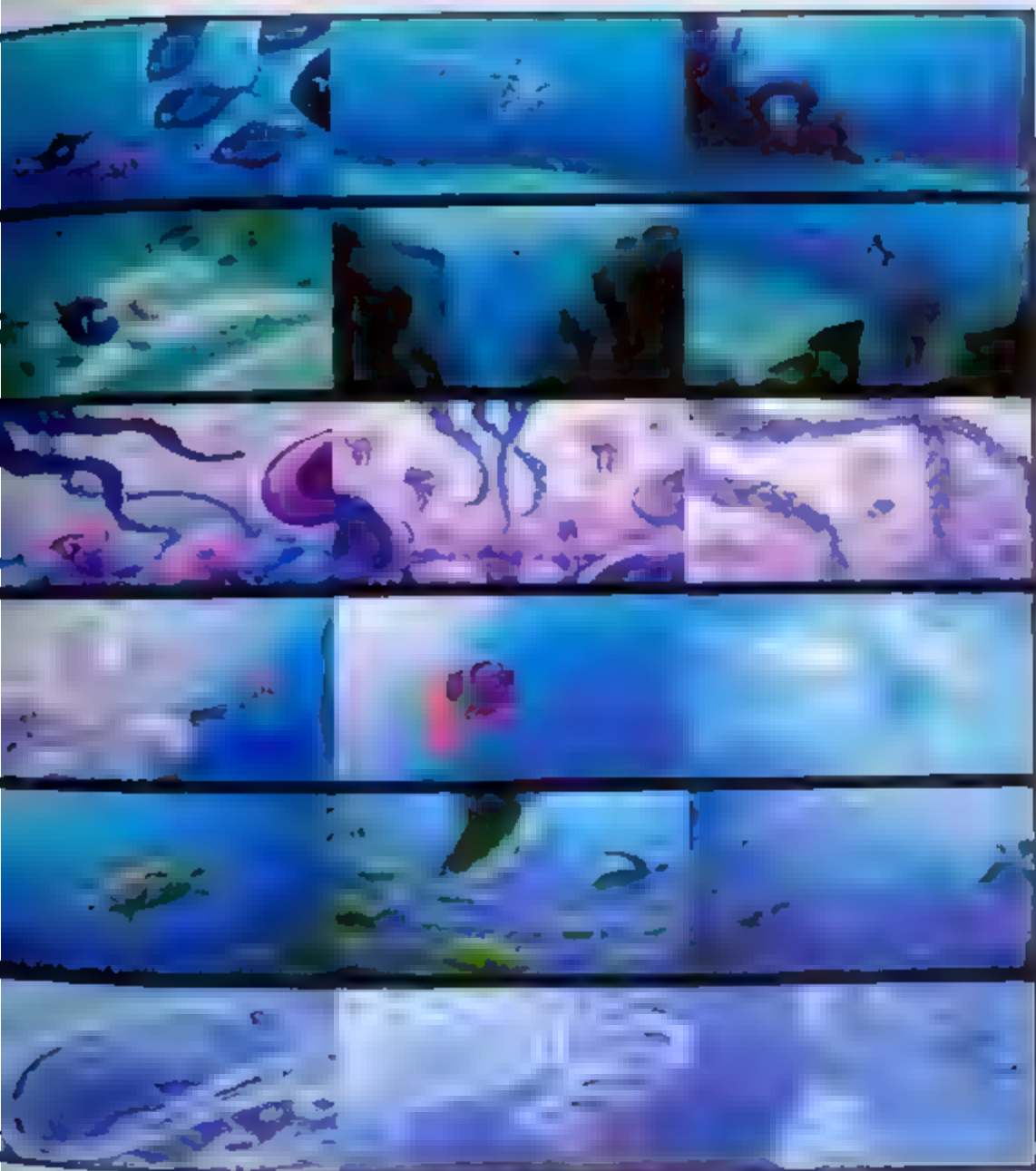


ESSENTIAL BIG BLUE



pages 16-4  
Jeff Richards





Ralph Eggertson





Randy Berrett

Simón Varela



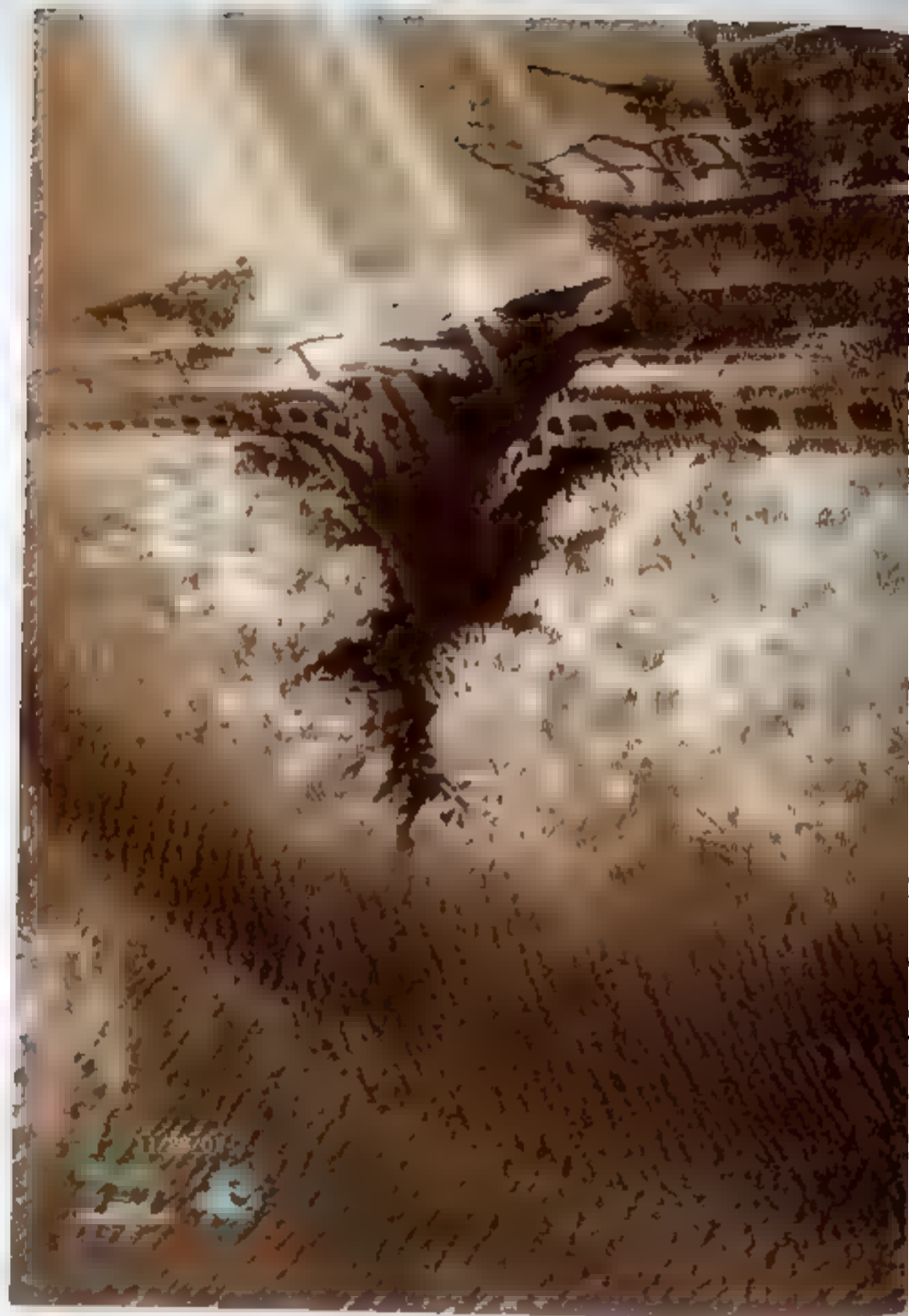
Top  
Bruce Zick

Middle  
Bruce Zick

Right  
Anthony Christov



Andrew Stanton







Anthony Christov



When you're designing environments, it can be  
so extreme, relevant even down to the ce-  
lebs. It's like when you're building a house  
and you're not sure if you're building the

architecture or the landscape. It's like you're saying  
the job is not just about the architecture.

### Anthony Christov

Executive Vice President

1980

### Anthony Christov

Director of Design

1980

### Anthony Christov

Director of Design  
1980



**Anthony Christov**  
oil, pencil, black ink

above right:  
**Anthony Christov**  
oil, pencil, black ink



Andrew Stanton

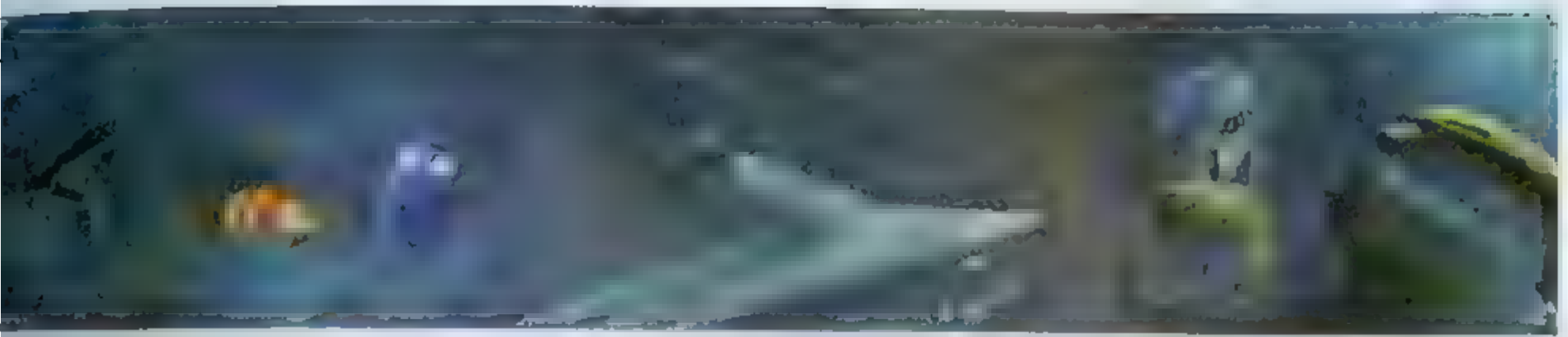
Simon Varela







top  
Ralph Eggleston



middle  
Ralph Eggleston



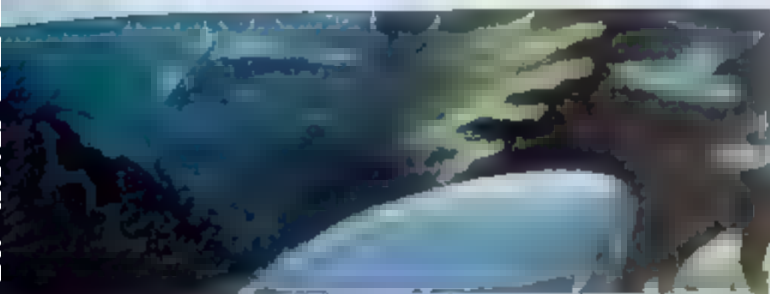
bottom  
Ralph Eggleston





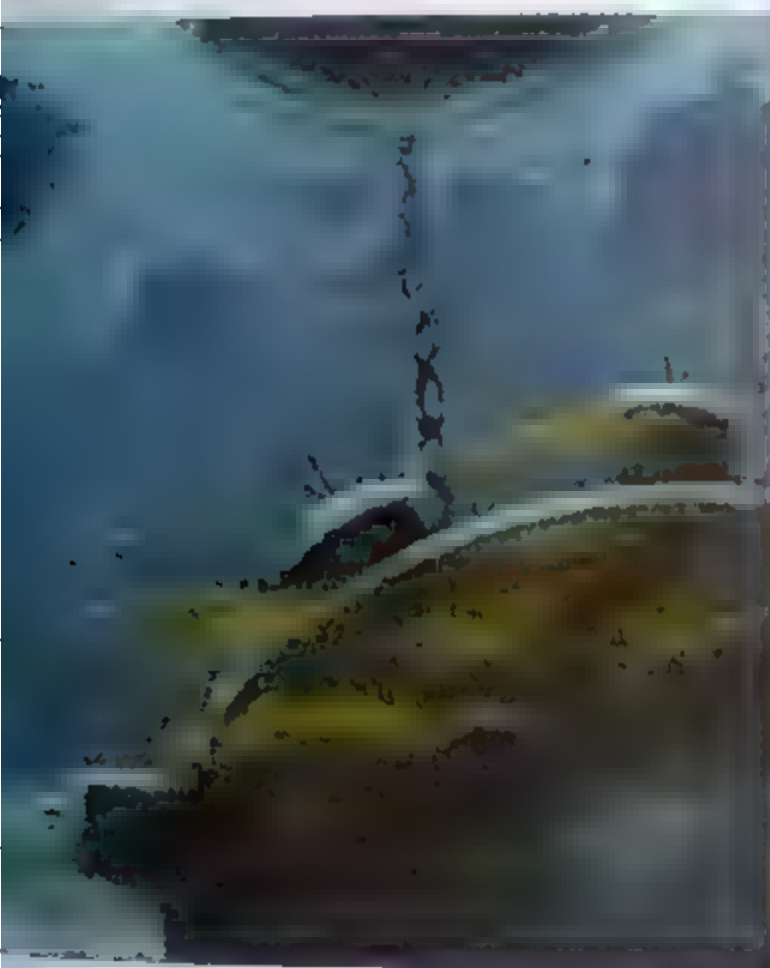
top

Ralph Eggleston



bottom

Ralph Eggleston

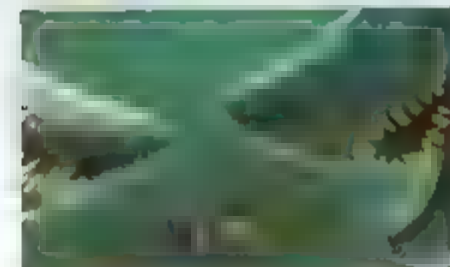


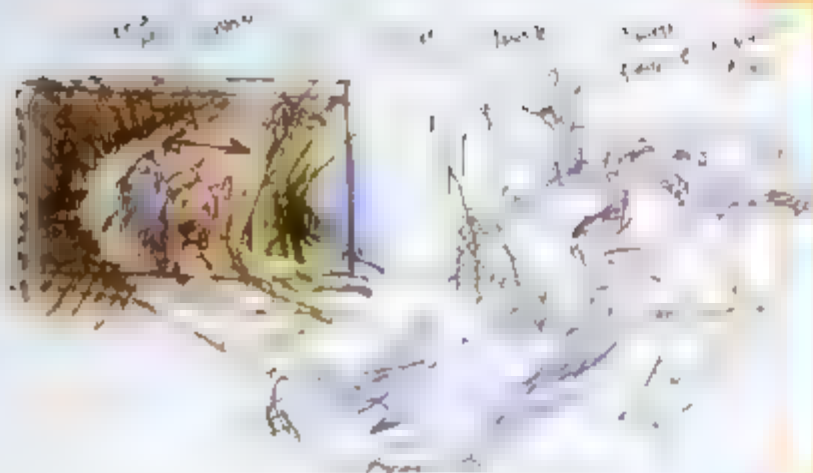
Ralph Eggleston

Sharon Calahan

below

Ralph Eggleston





above

Andrew Stanton

WIP: 10/10/00

WIP: 10/10/00 3:30

right

WIP: 10/10/00

WIP: 10/10/00

...dodge Bruce's attack  
The other sharks grab

...Dory

Save yourselves! Get out of here

Dory and Father swim for their lives but are apprehended by  
...the

...the Goos after them his jaws  
...a hungry shark makes a final

...and Dory dash into a small cave Use the  
...the entrance (first side in

...against the metal barrier  
...but Father and Dory YELP WITH FRIGHT An hour  
...he heard outside apolo ng profusely

...A HUR FALLY

We're sorry!.. Don't take it  
personally! ..Bruce really doesn't mean

...ry looks at Father

...at 1

A warm inviting sun rises over the open water

The CAMERA LOWERS INTO THE OCEAN

...KEEP A COME UP

Fish busily swim through the shafts of sunlight streaming  
...above performing their daily duties of  
...and seeking a mate An ongoing parade

...He looks happy  
...the

...  
...  
...  
...

...SENT TO THE





The second the first film in the series  
 is the story of the shark and the  
 first of the series  
 is the story of the shark and the  
 first of the series  
 is the story of the shark and the  
 first of the series

Lee Unkrich

or  
 Jim Capobianco

or  
 James S. Baker

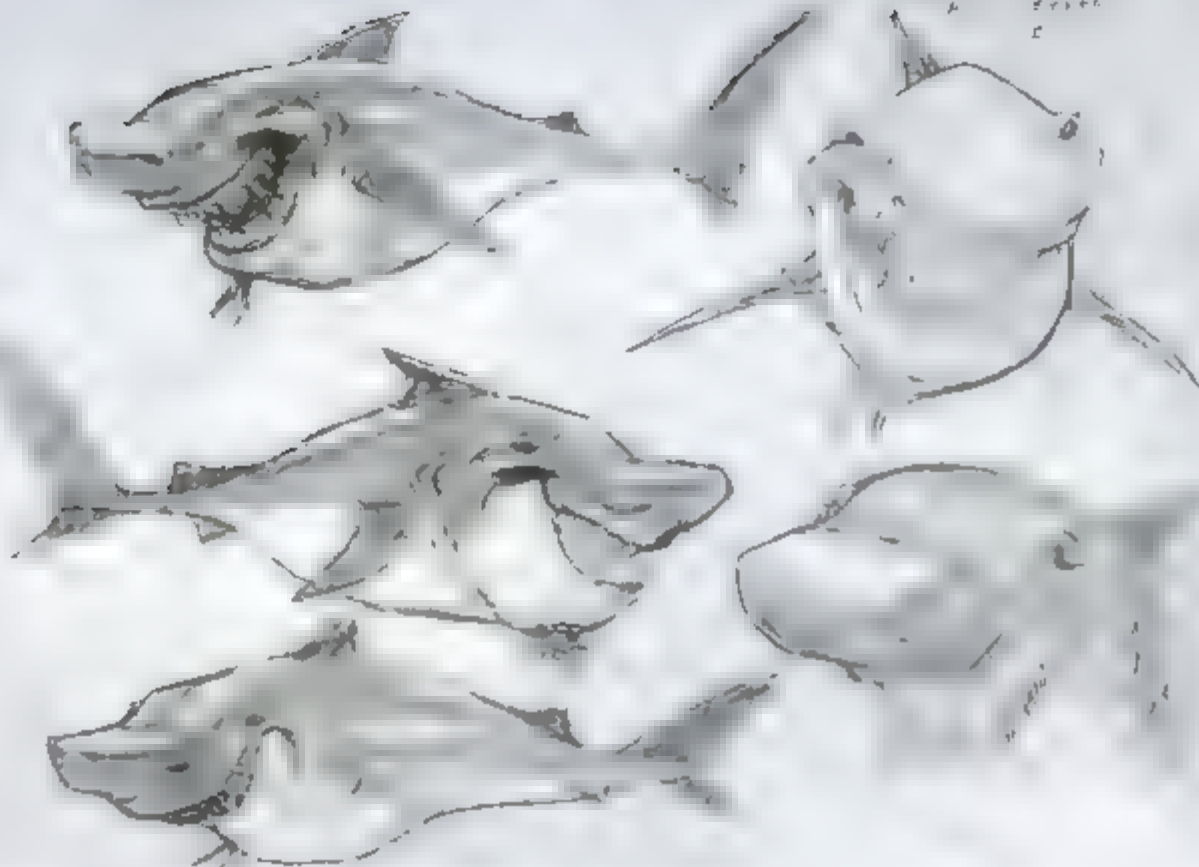


above

below

**Peter de Sève**

pl/nc 0 x 10



top right

**James S. Baker**

right

**Ricky Nerva**

pl/nc 11 x 17

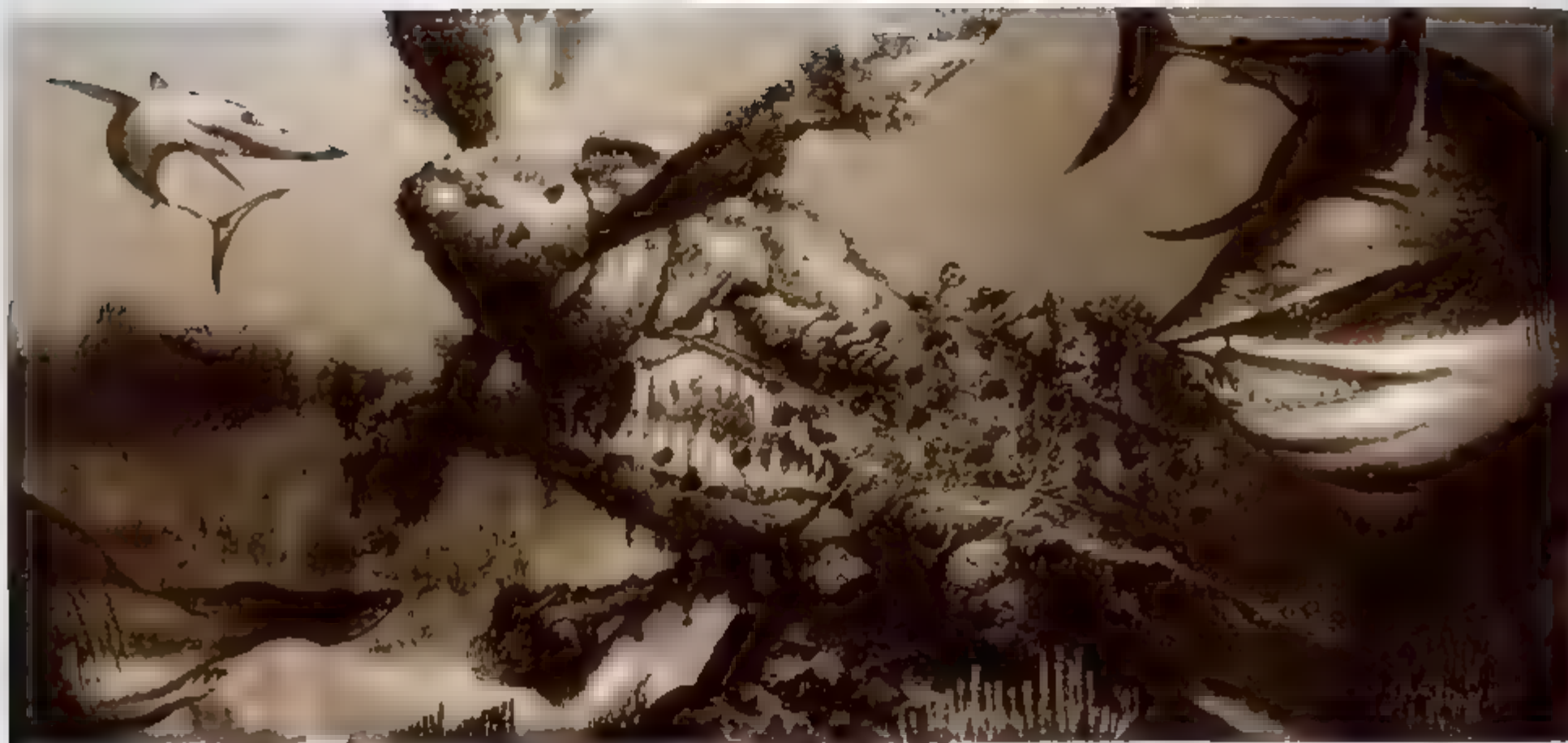
opposite

**James S. Baker**

color pencil and wash 11 x 17







Simon Varela



Simon Vle a



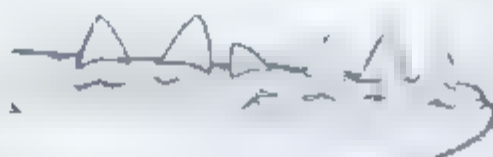




THE W. 100. 100 - 11



More a few broken  
teeth (about 5 or  
6) some of the teeth

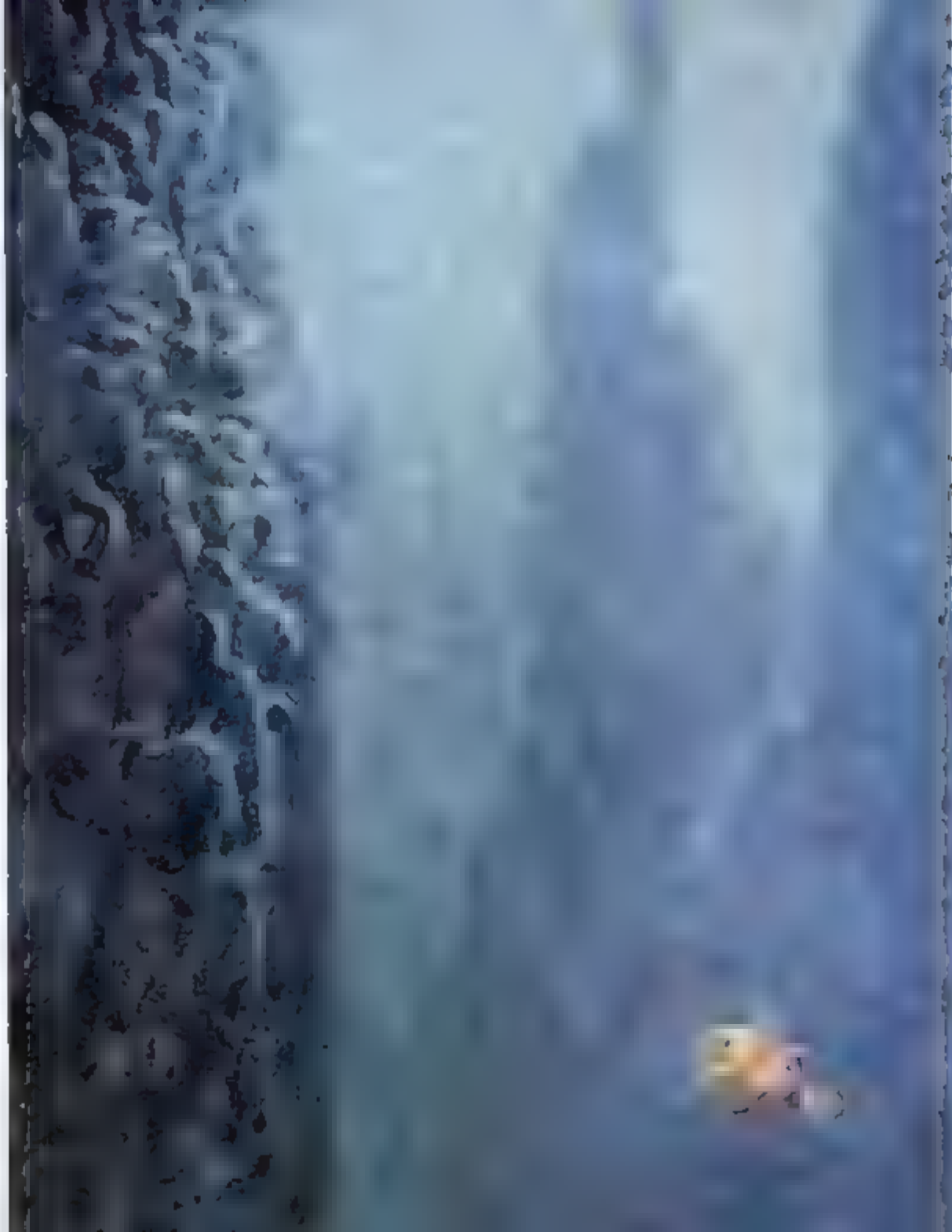


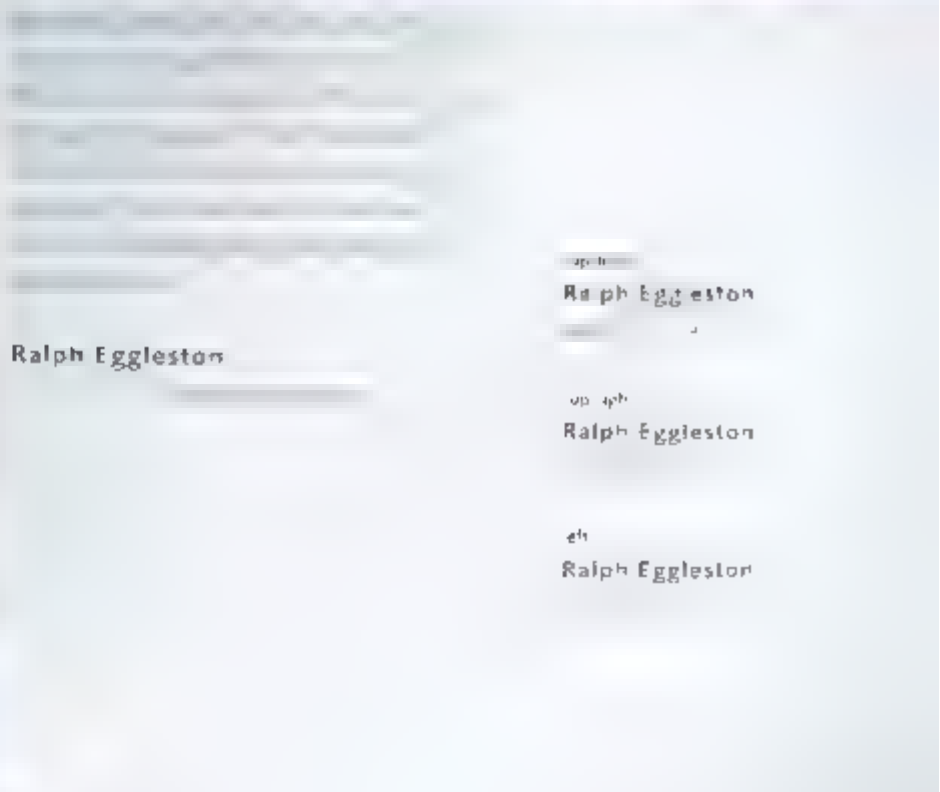
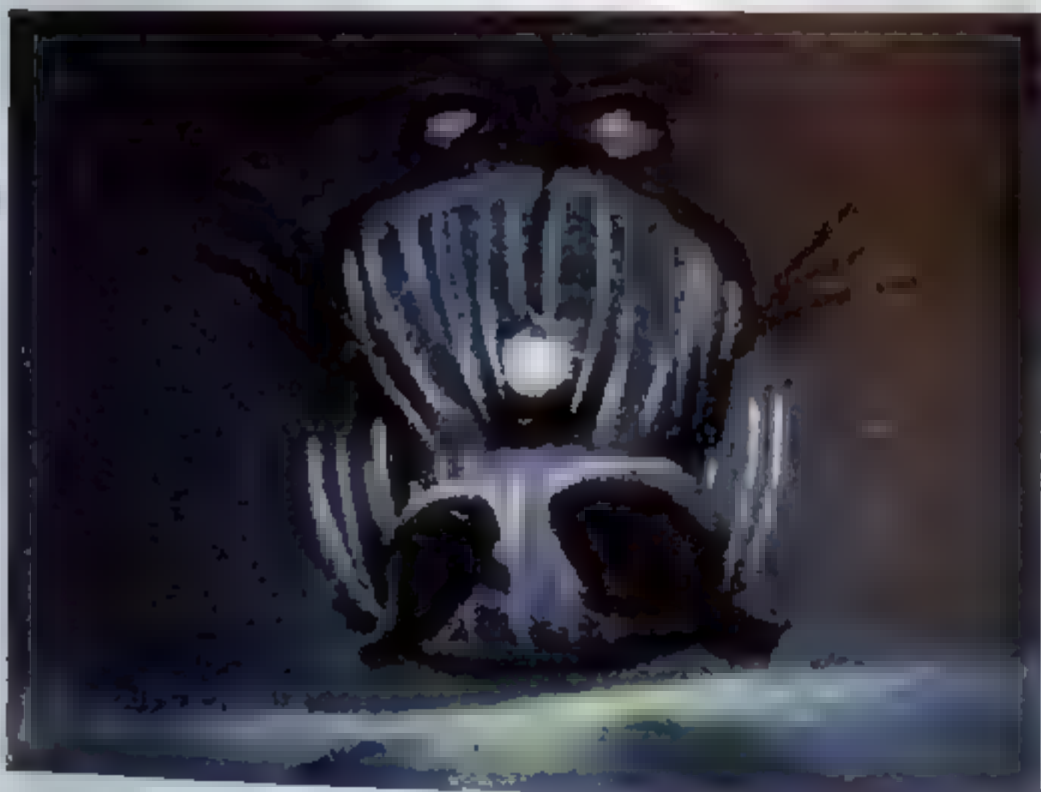
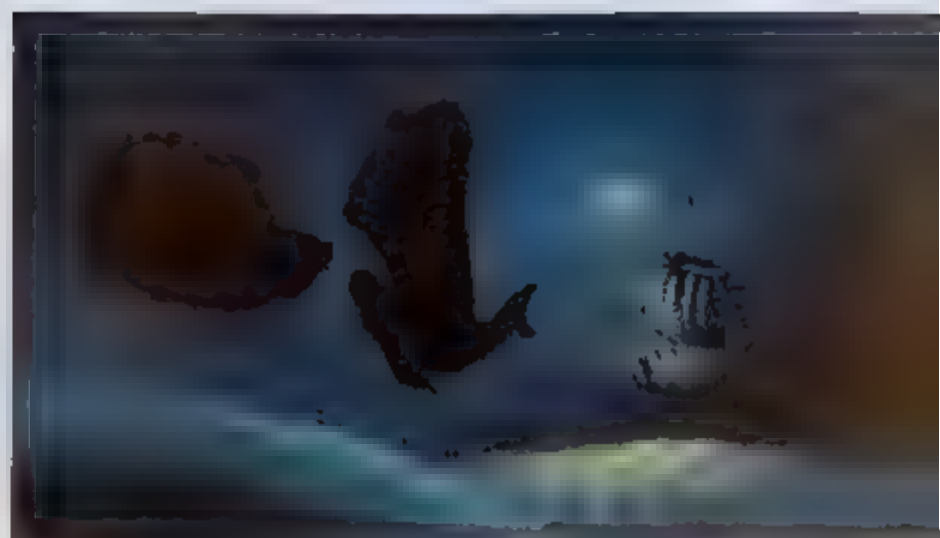
The photo of the teeth.

Sharon Calahan

Sharon Calahan

D. J. Cle and Hura





up to

Ralph Eggleston

up to

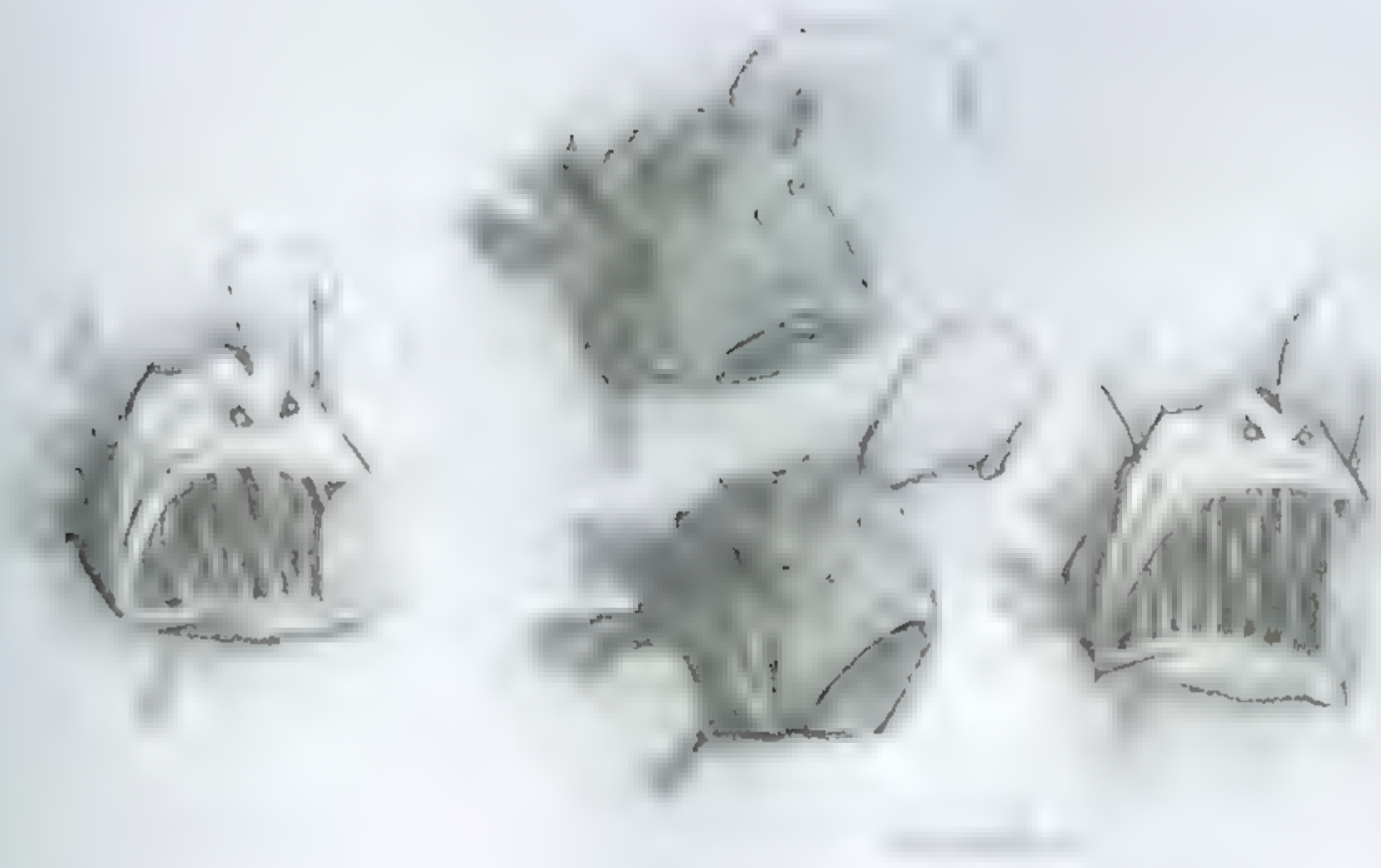
Ralph Eggleston

up to

Ralph Eggleston



Randy Berrett



Carter Goodrich

above  
**Peter de Sève**  
pen 11 x 17

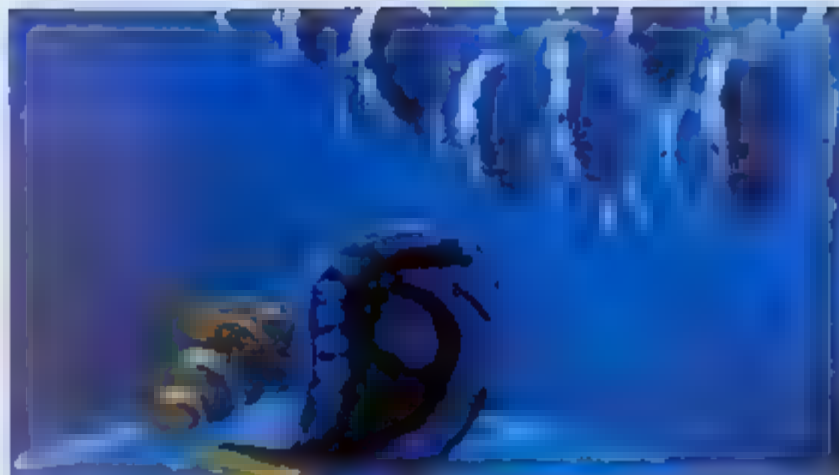
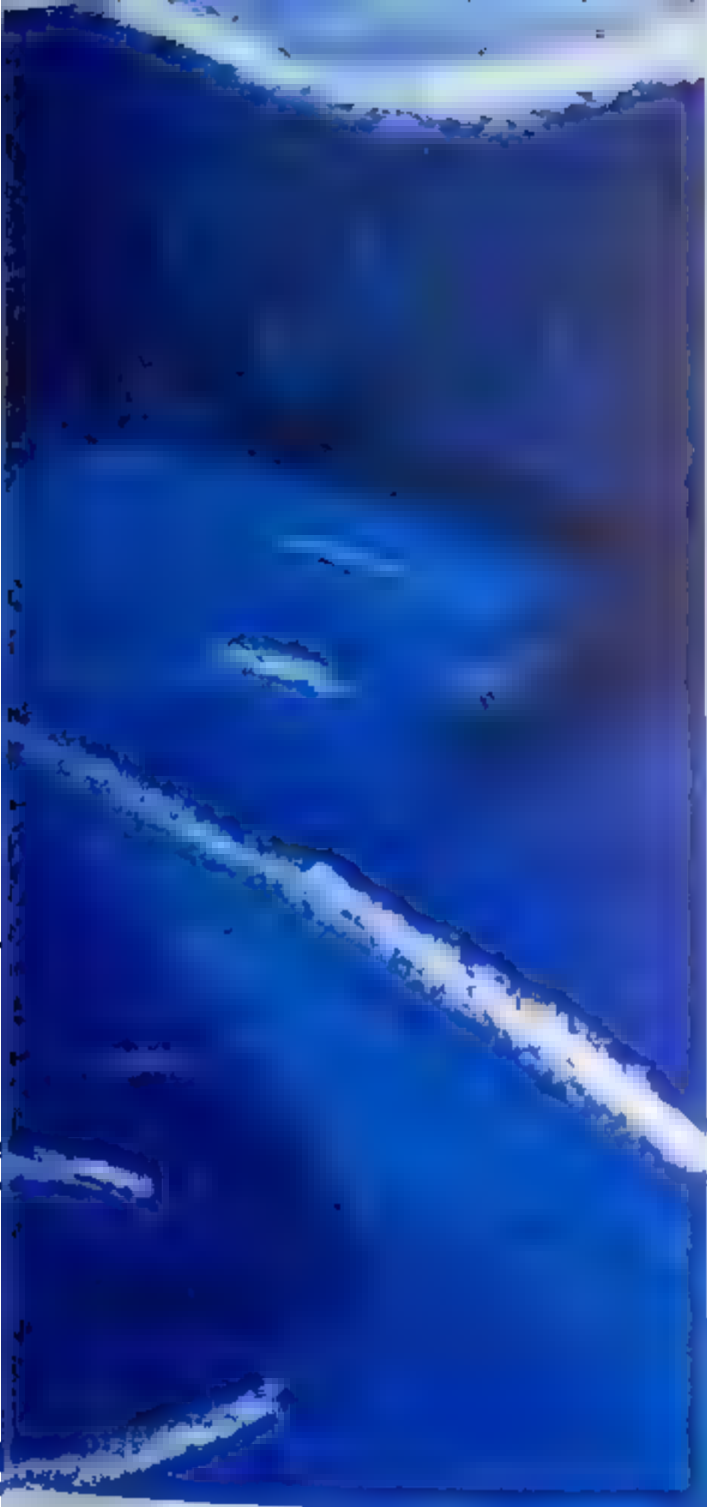
right  
**Peter de Sève**  
pencil 8 x 11





Simon Varela





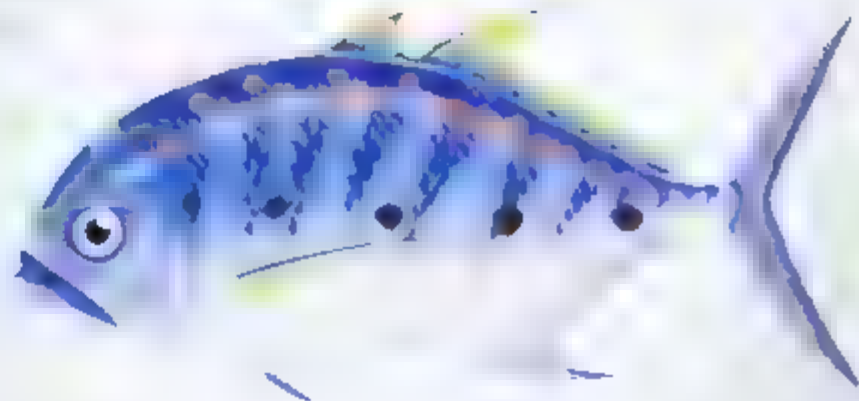
Ralph Eggston

Yvonne Herbst

Andrew Stanton



**Ralph Eggleston**





app. size

Randy Berrett

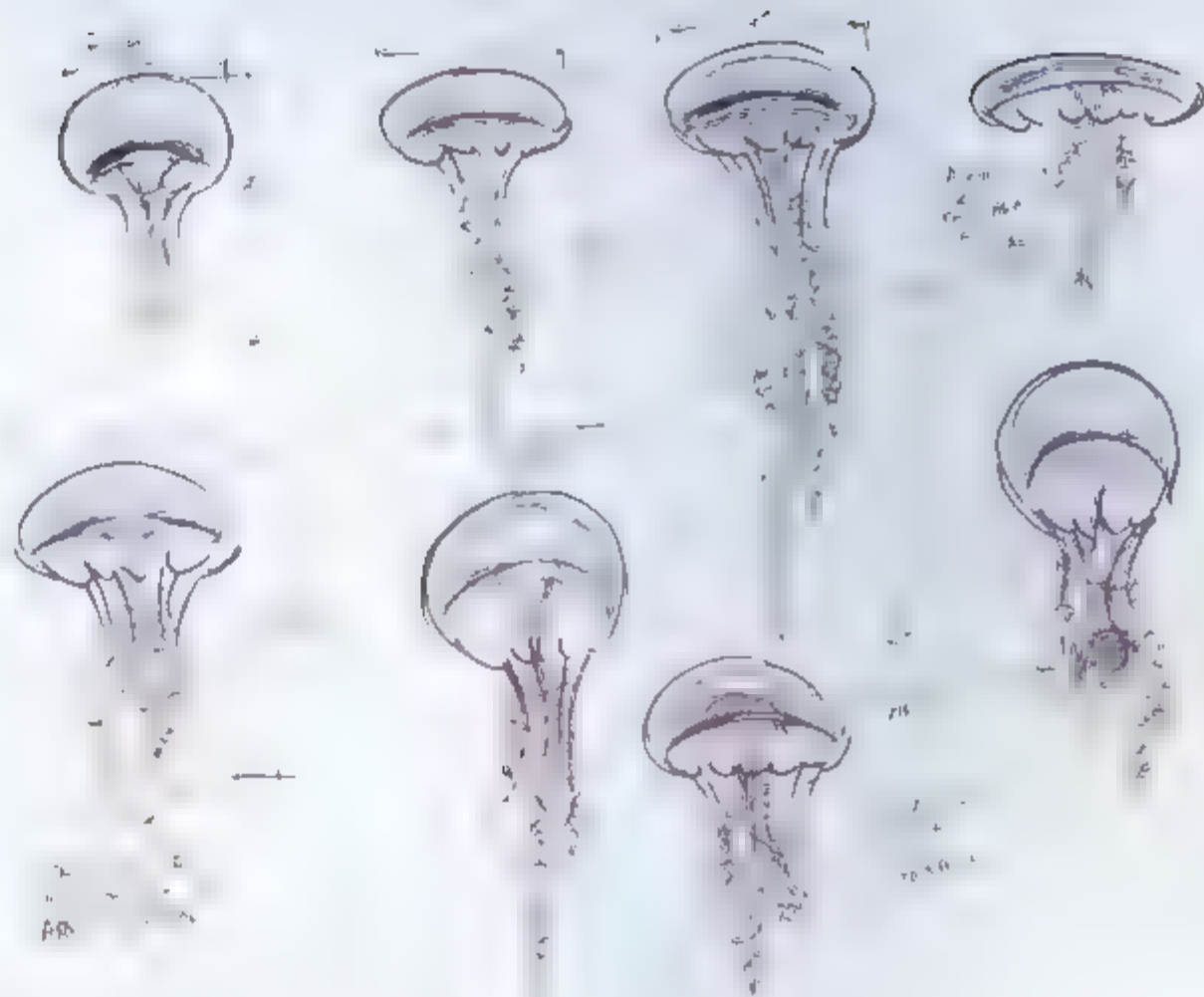
fig. 1

below

Nathan Stanton



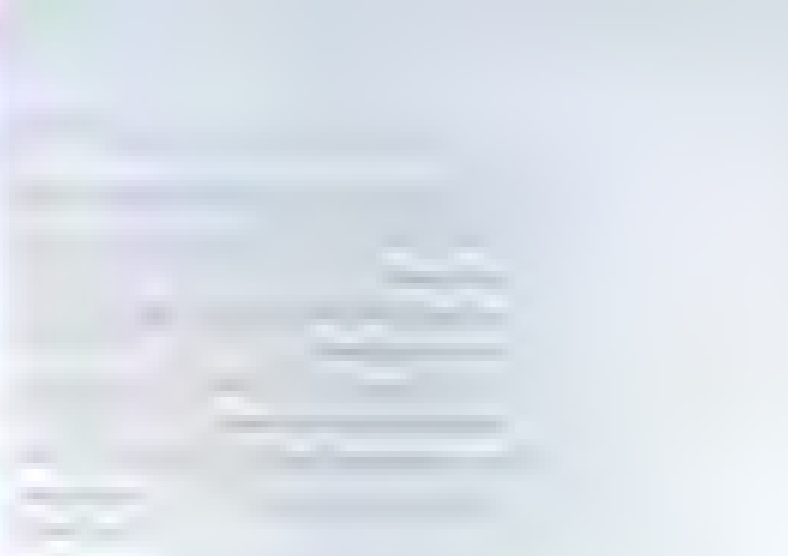
## VARIANTS



above

David S Fulp

marker and pencil 14 x 7



Rob n Cooper



above:

Bruce Zick

6 11 18

left:

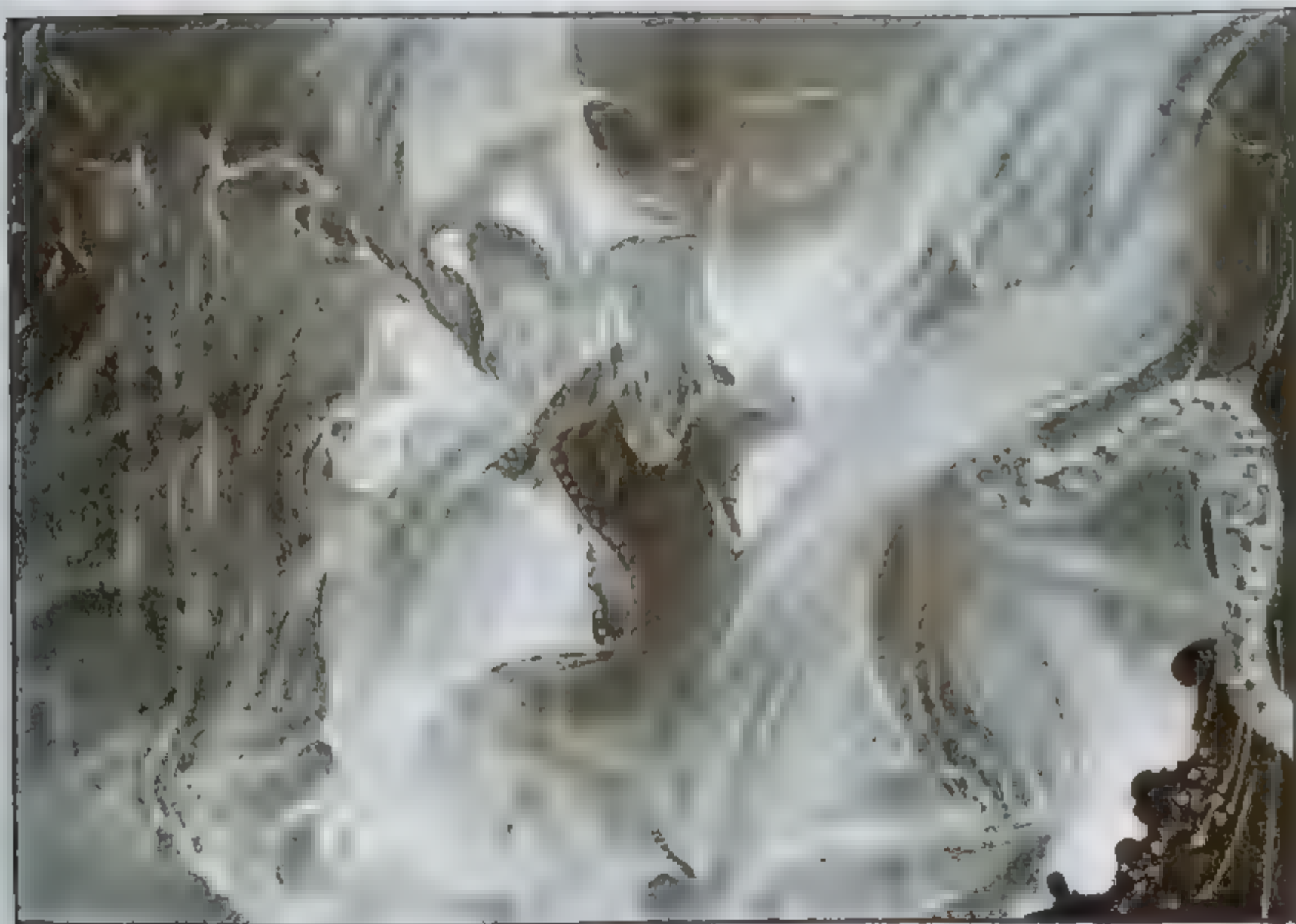
Jeff Richards

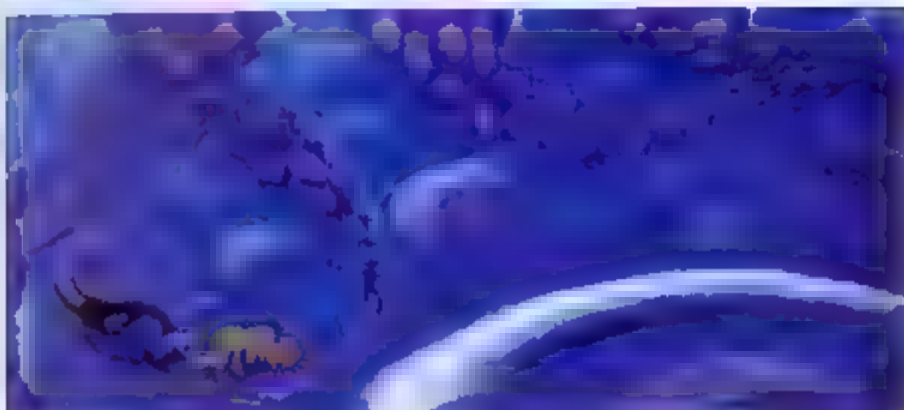
opposite:

Bruce Zick

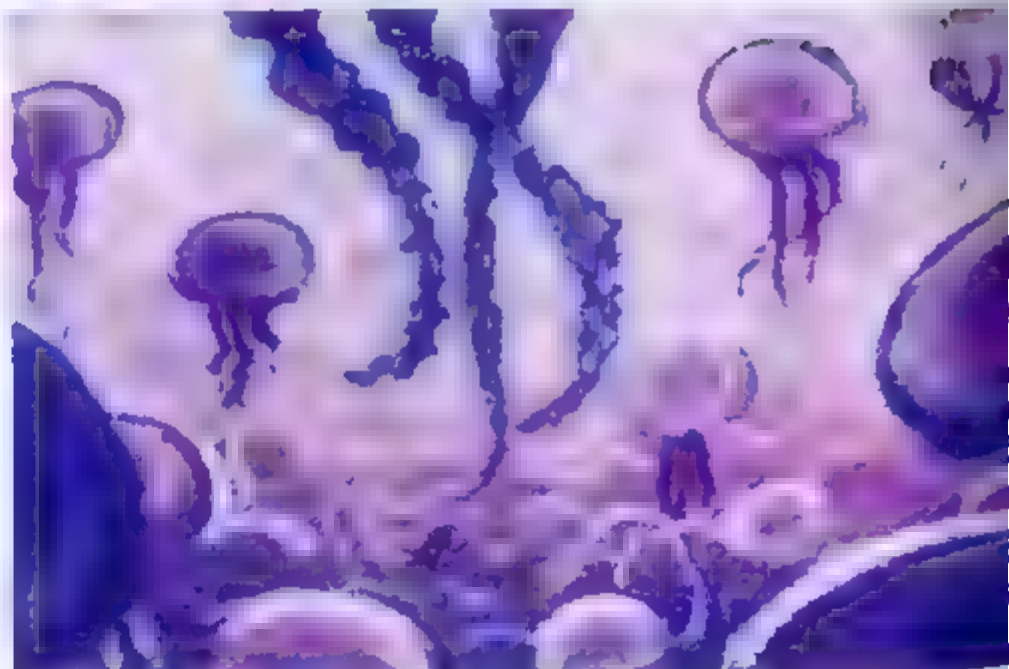
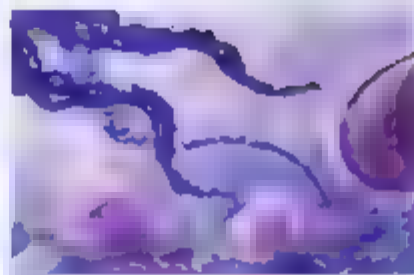
DECEMBER





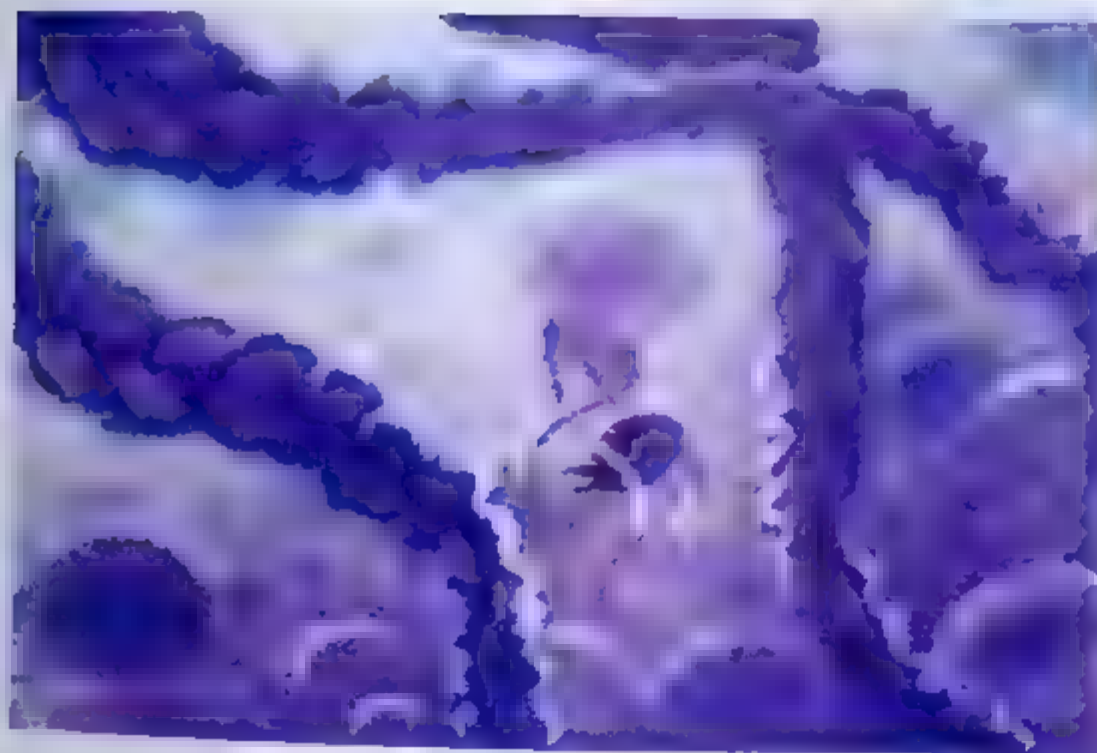


Ralph Eggveston



Oren Jacob

Ralph Eggleston





funnier is the easiest to achieve, the heart is always the toughest. Because you can't tell people to feel a certain way — they have to discover it on their selves. In the five films we've done, that's the place where the big thing that character growth for us is where a lot of emotion comes from. I think funnier emotion works with a audience longer. But to get to that emotional place takes time. You have to set things up in order to take a couple of a place where they're devastated. It said, "here we're sad."

### John Lasseter

Executive Producer

above

Ralph Eggleston

Music, 1995

top left

Ralph Eggleston

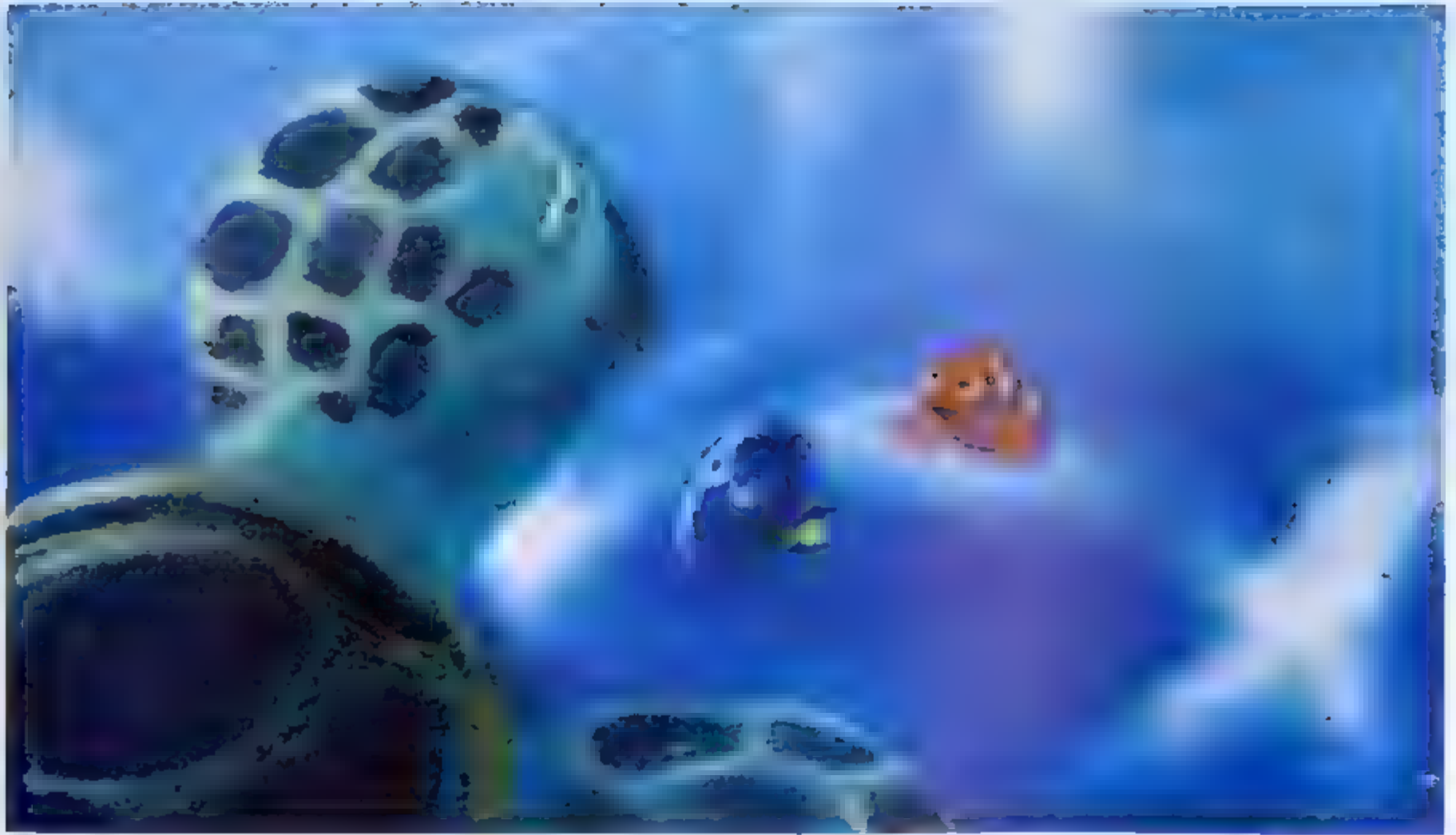
Music, 1995

bottom left

Ralph Eggleston

Music, 1995





Ralph Eggleston







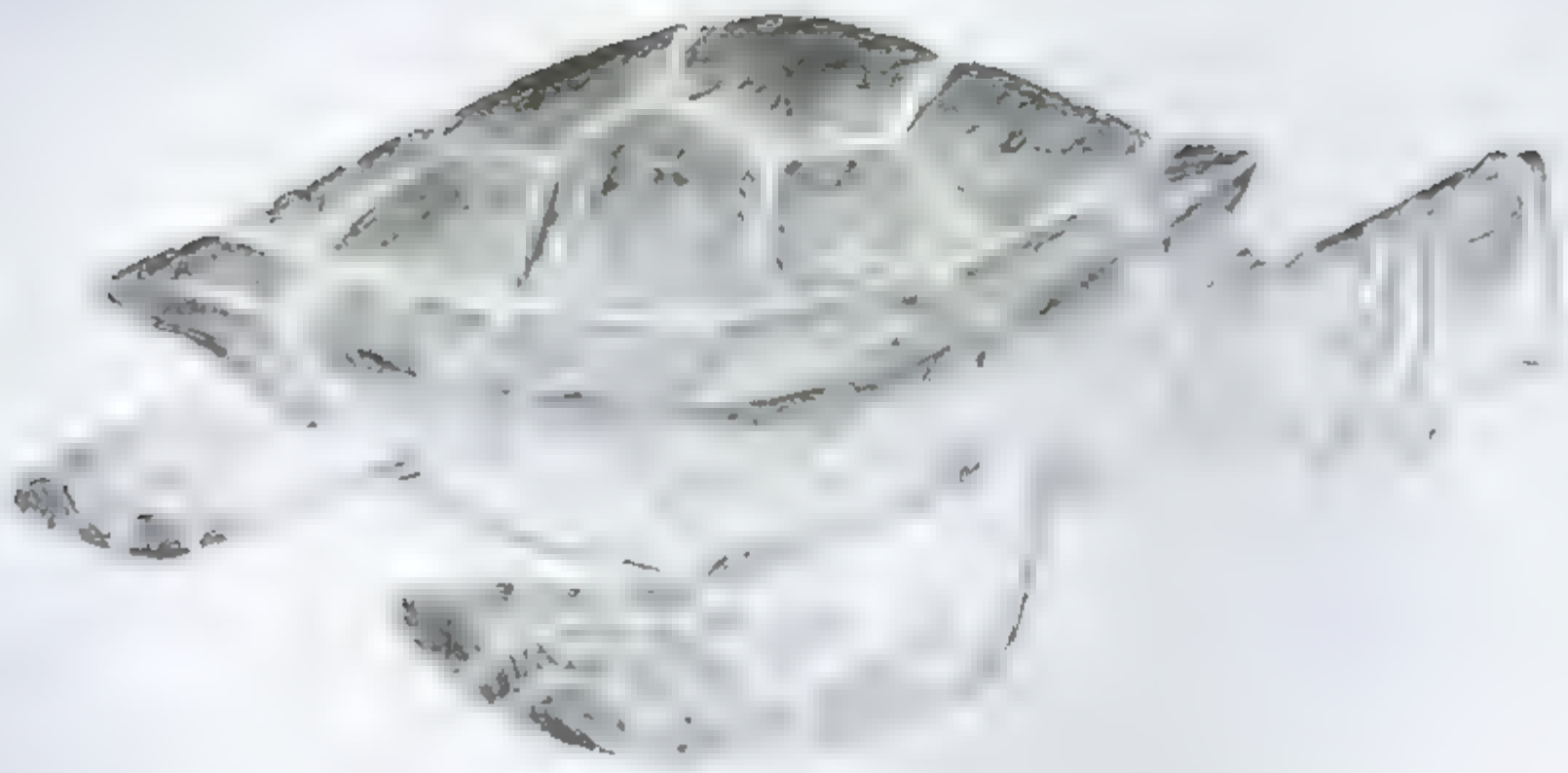
nfr  
**Carter Goodrich**  
 18 x 18 x 11

below  
**Tony Fucile**  
 3 x 13

detail



opposite  
**Carter Goodrich**  
 18 x 11



above:

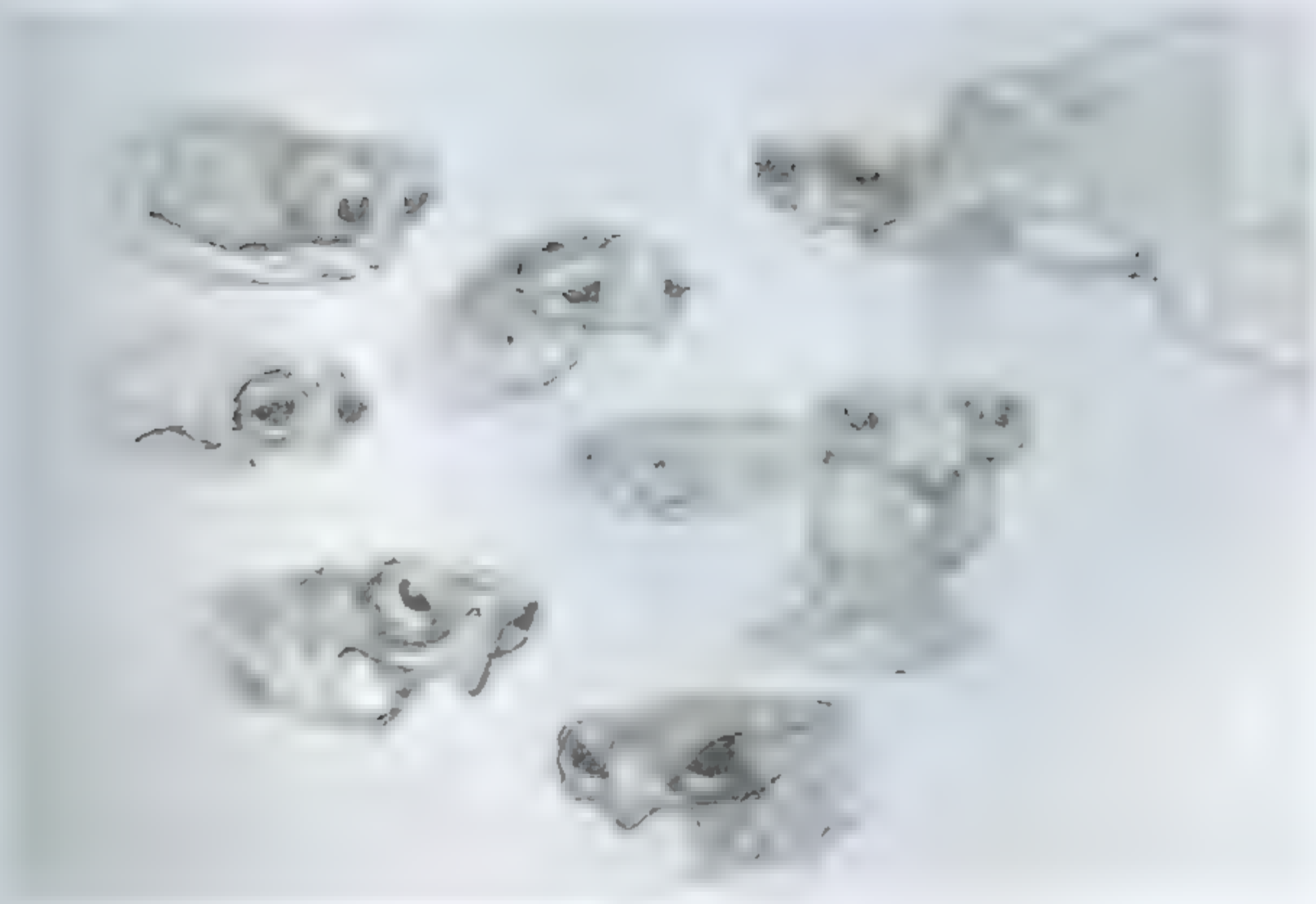
**Tony Fucile**

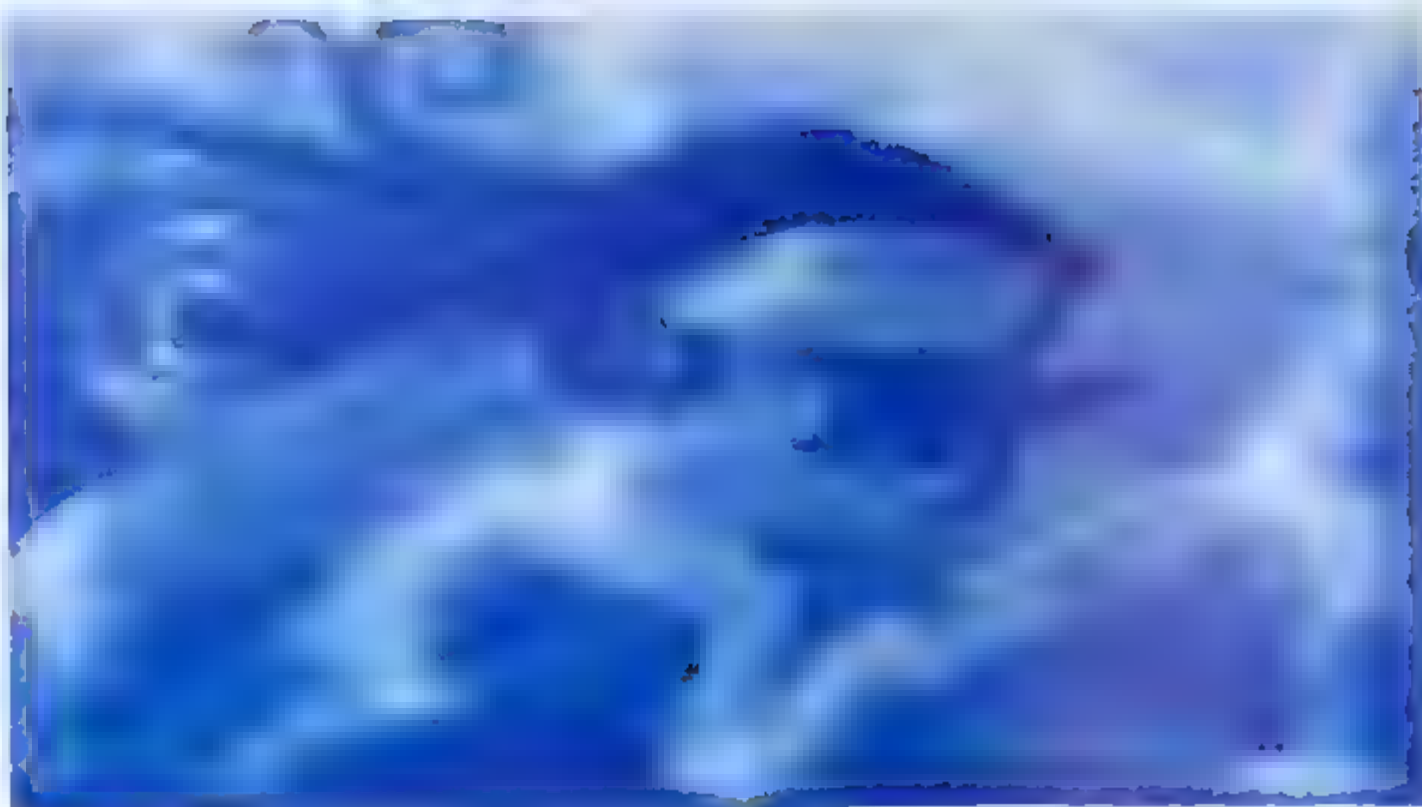
oil on canvas, 7 x 11

opposite:

**Peter de Sève**

oil on canvas, 7 x 11



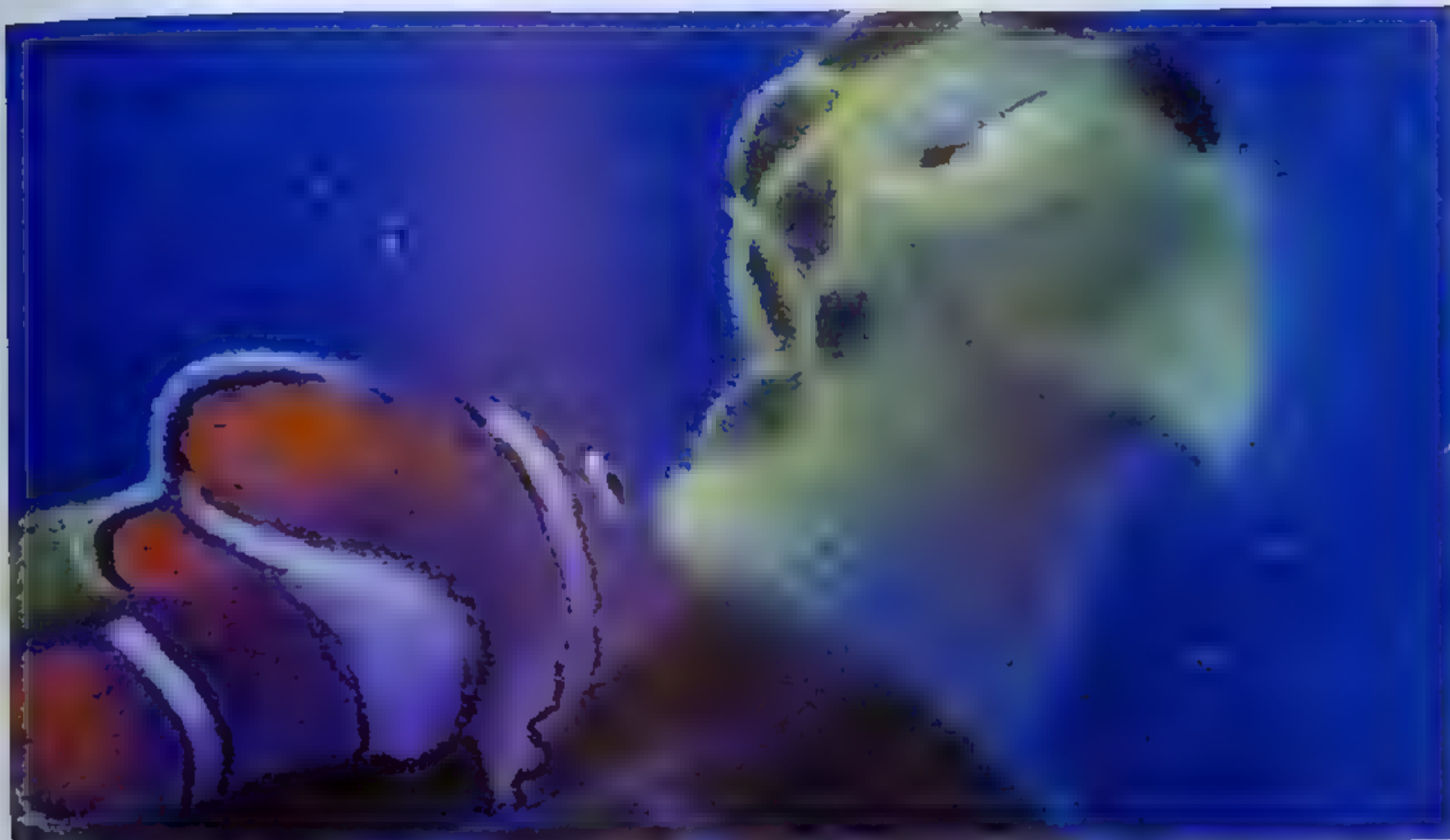


left  
Joseph "Rocket" Ekers

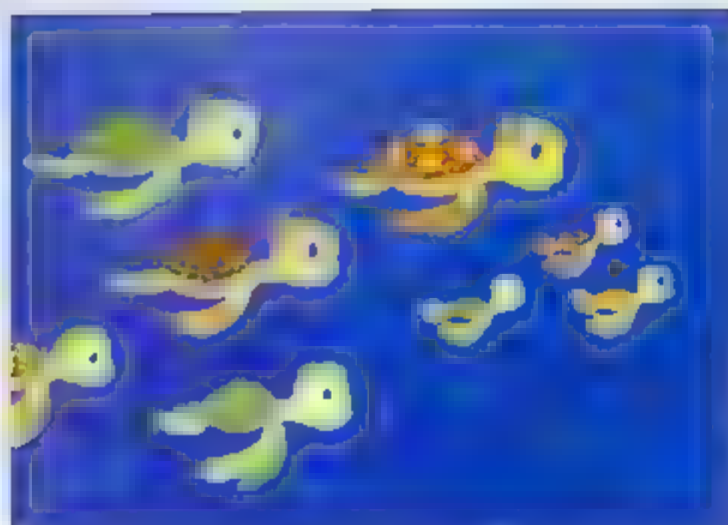
above  
Ralph Eggleston

right  
Robin Cooper





Ralph Eggleston



A woman is not a woman if she  
 is always in the car. I remember that at  
 the age of 10, I was in the car  
 and my father and her there was a re-  
 sult for me to find a balance outside so that  
 the children can be a part of the world. I was  
 A lot of mothers have a privacy in  
 it and my husband has a privacy.

Robin Cooper

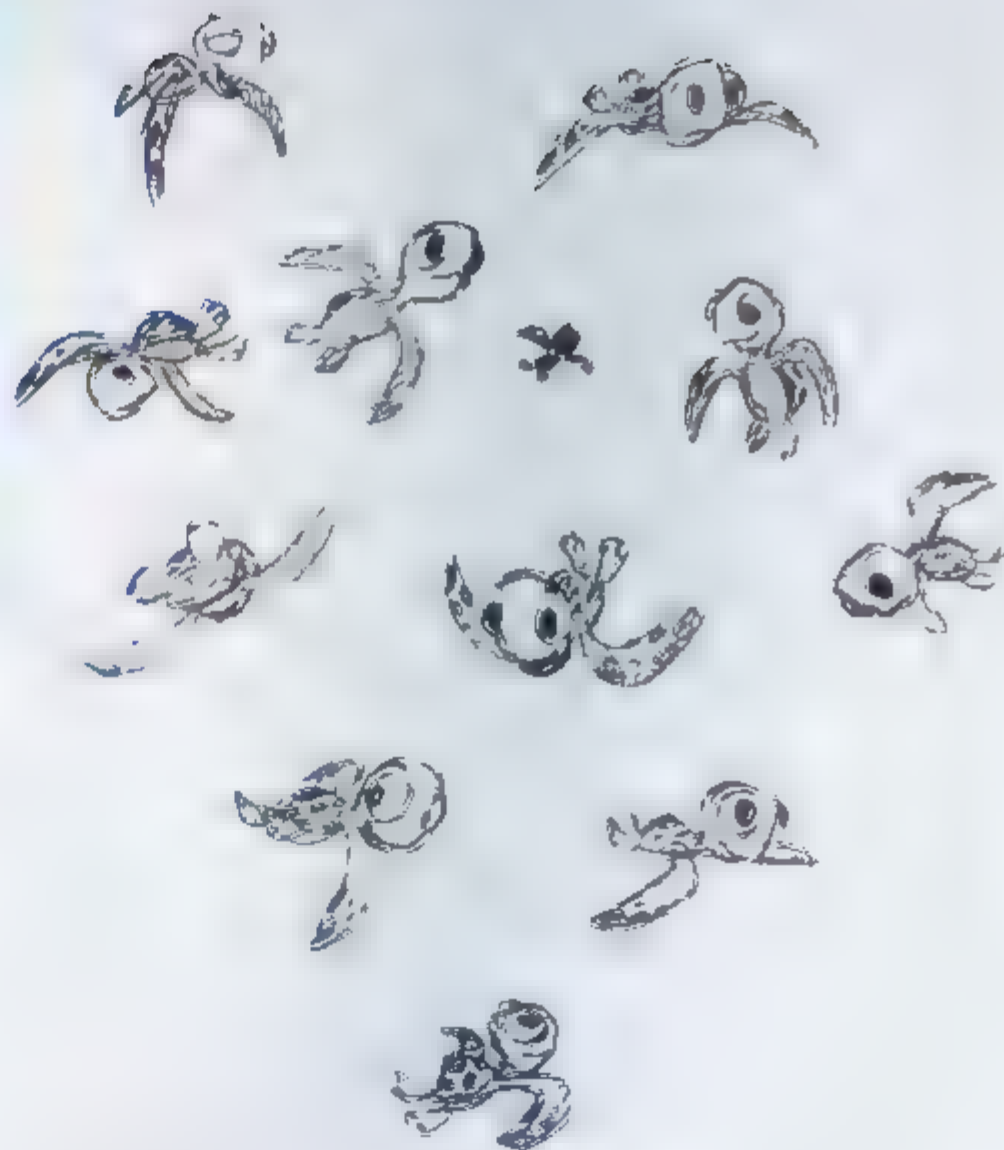
000000

Robin Cooper

$\Gamma_{\text{eff}}^{\text{eff}} = 0.01$

• ୧୫୮

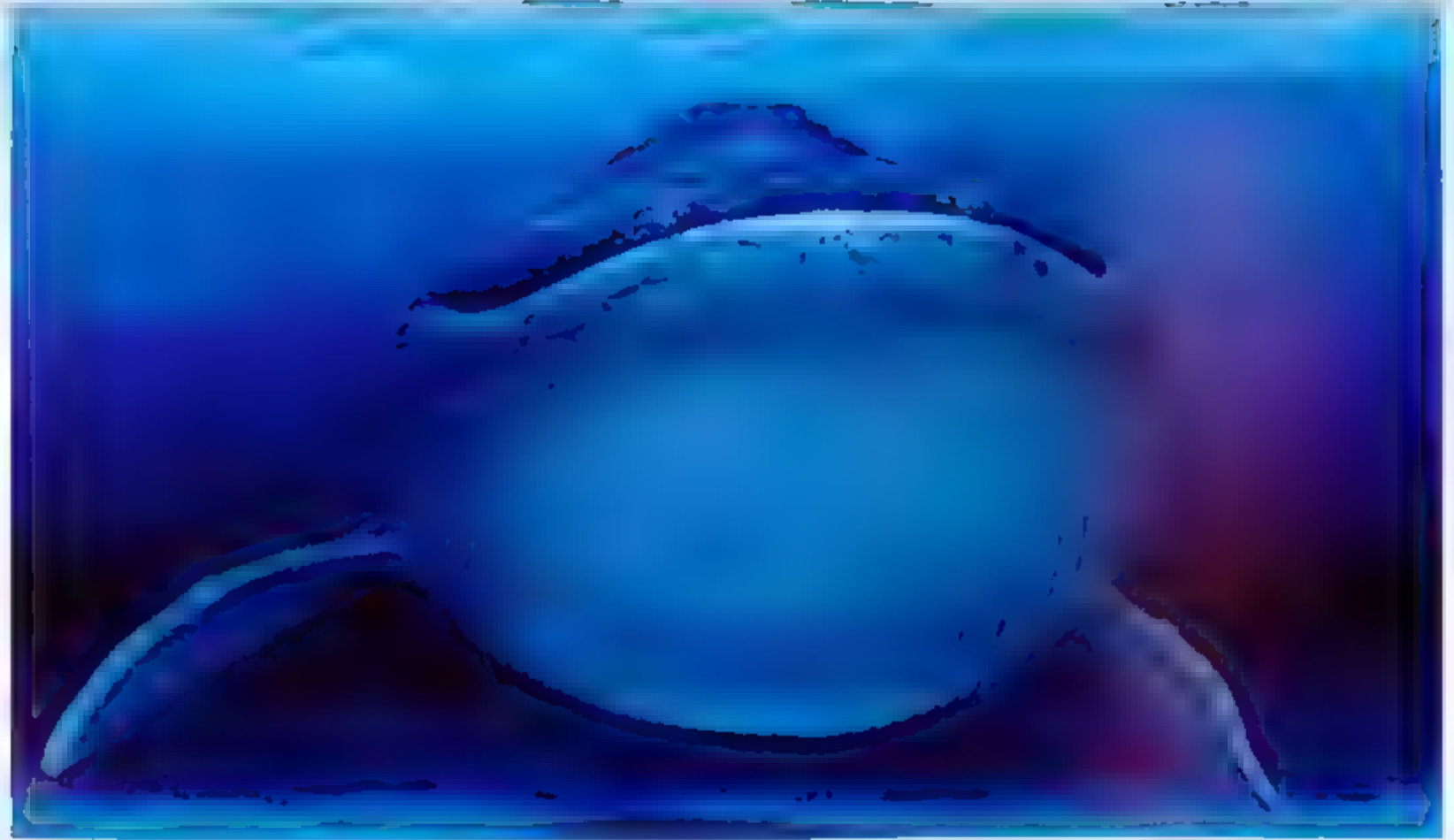
David S. Fulp

$$T_d = \frac{1}{2} \left( \frac{1}{T_1} + \frac{1}{T_2} \right)$$




Ralph Eggleston

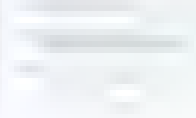




glt  
Gean Kim



glt  
Ronn e del Carmen

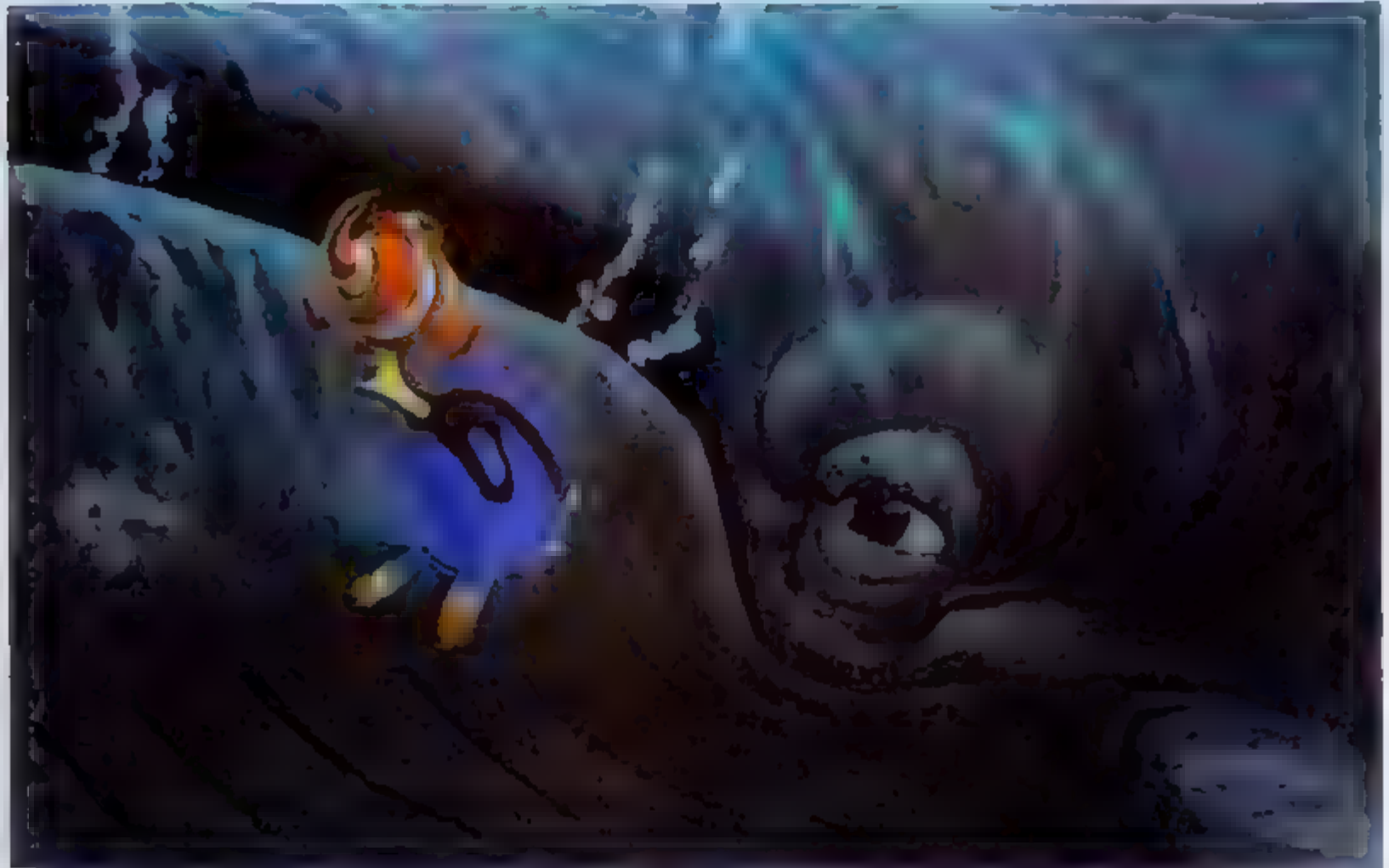


Top

Ralph Eggleston

Bottom

Randy Berrell





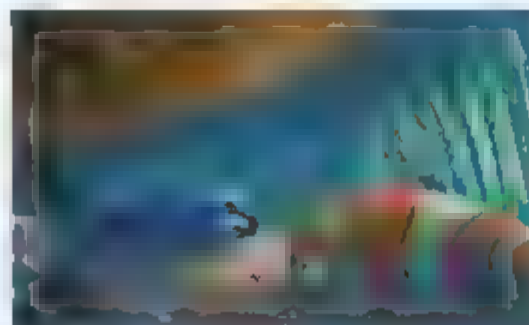
Gandy De...t

hadr Epp...ston

Rapt Epp...ston

Sharon Calahan









# 3 THE TANK AND HARBOR

pages 99-99

Dominique Louis

1991  
Ralph Eggleston











opposite  
**Bruce Zick**

above  
**Peter Sohn**

right  
**Dominique Louis**  
*25. 1994. 1994. 1994.*

**Ralph Eggleston**



13 Landing Norm



14-15



16-17

Bob Peterson

above  
Joseph "Rocket" Ekers

right  
Dominique Louis



Floting Nema



11/1



11/1

Joseph "Rocket" Ekers

11/1

Below

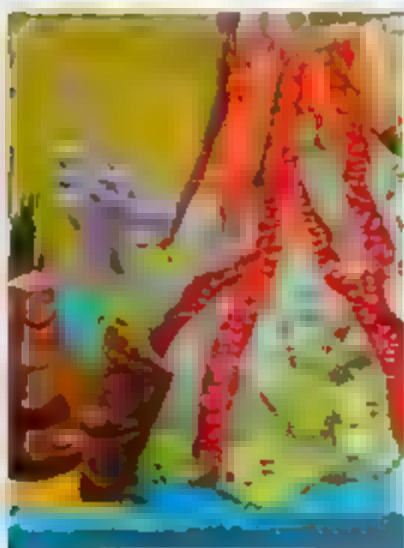
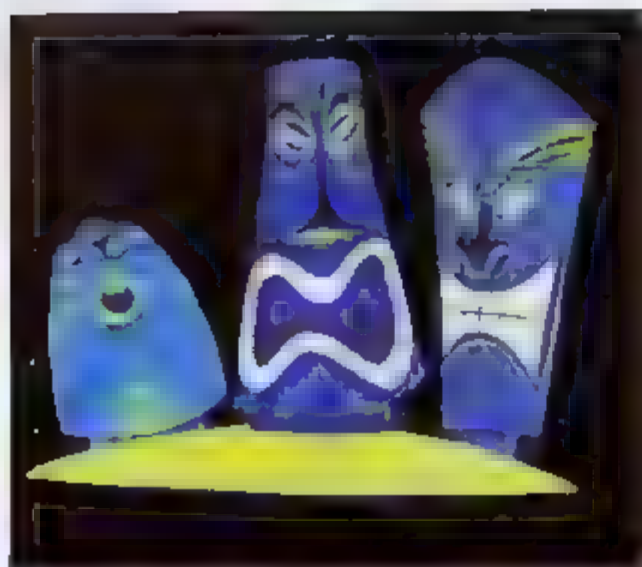
Simon Vare a



Book  
Laura Phillips

Book  
Ricky Nerva

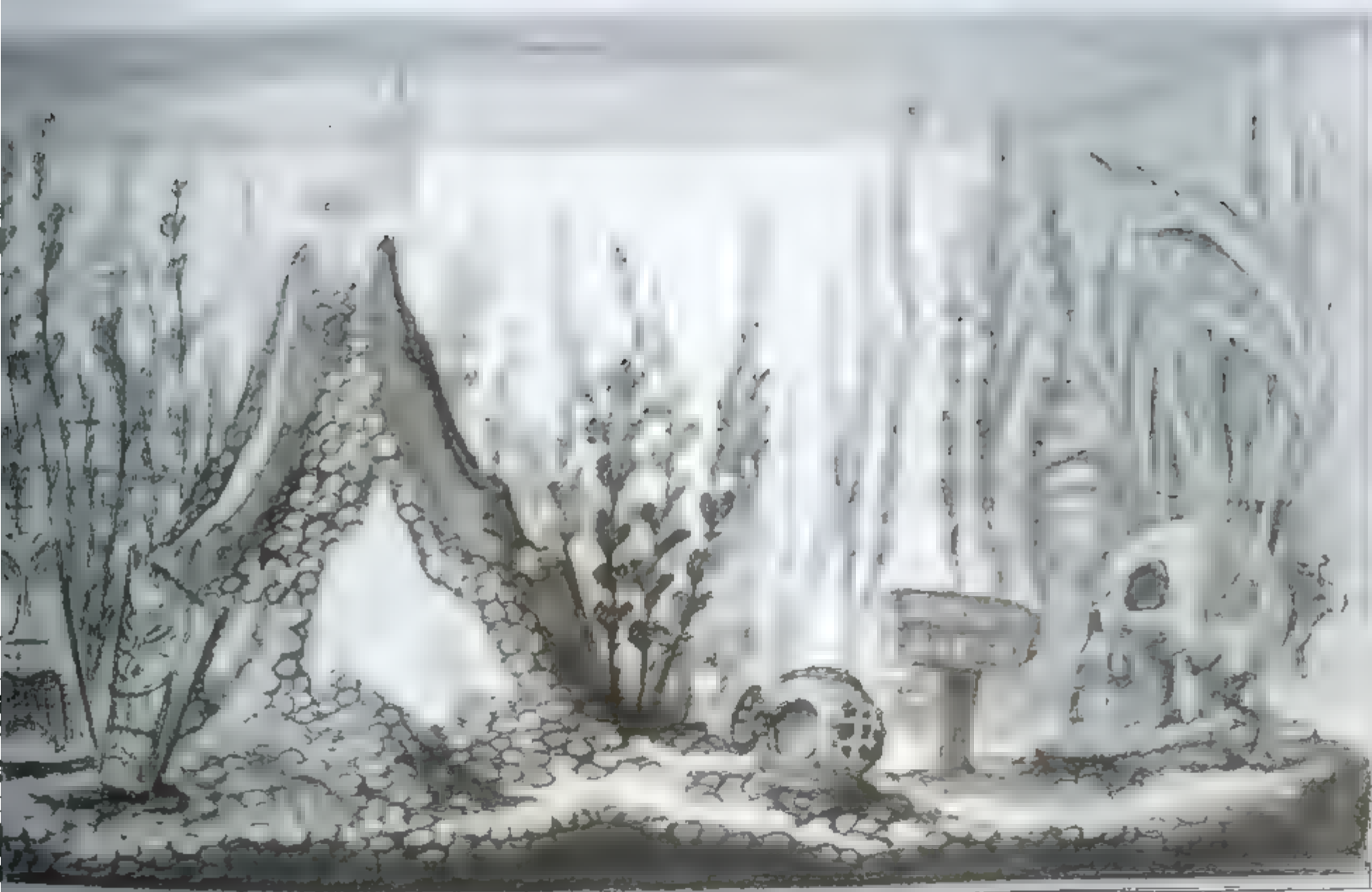
Book  
Nelson BoHo



Andrew Stanton





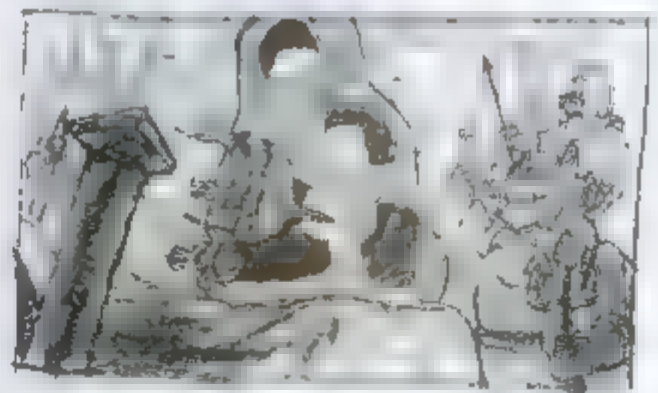
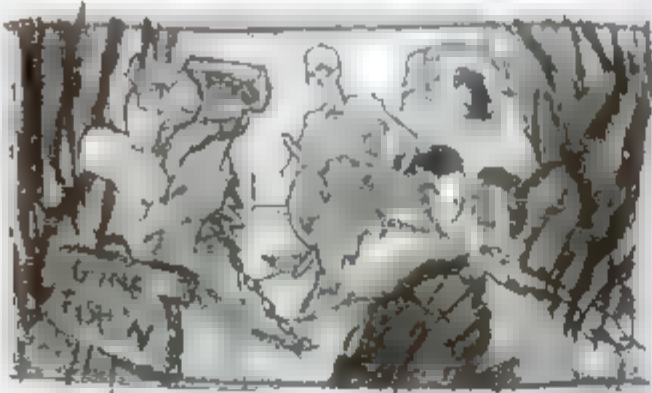






above:  
Nelson Baho

right:  
Pete Sohn





Ra ph Egg eston

fisher and I who didn't talk a lot and was very  
mysterious. We just jammed on that. We gave him  
a seal—the Cur Eastwood and a mysterious  
scar—how did he get it? I played with a for  
ever and a seal which it was a row or a  
older seal. Now he work over the strip in his  
body. Now he look well and all over his work.

### Ricky Nierva

at the end of the world

### Ricky Nierva





left  
Peter de Sève

below left  
James S. Baker

below right  
Ricky Nieves



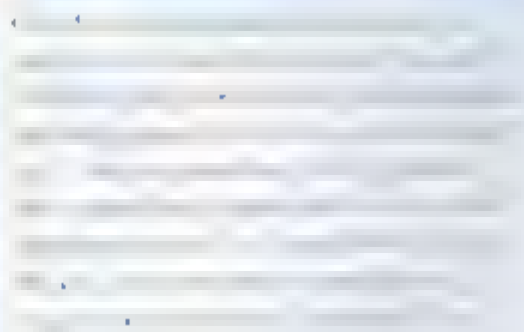
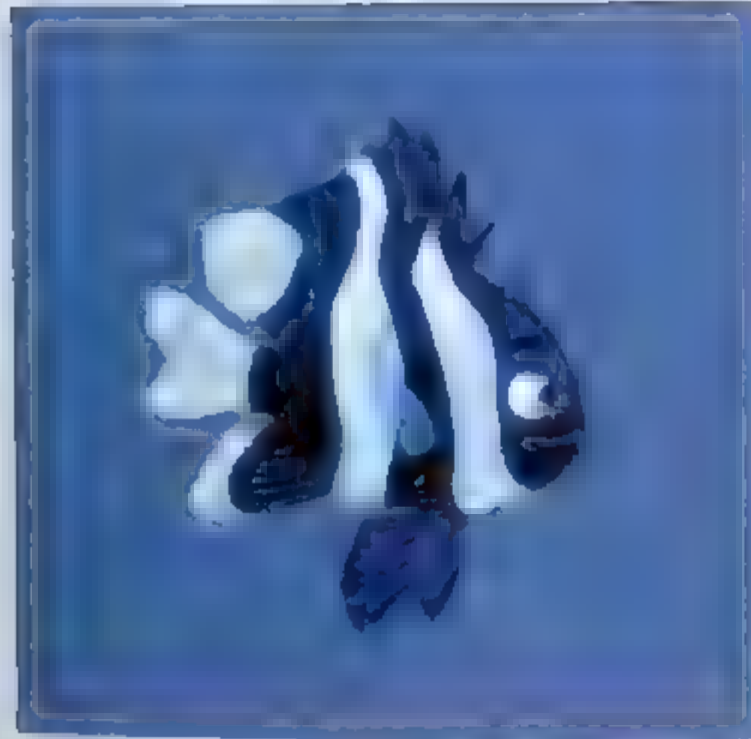
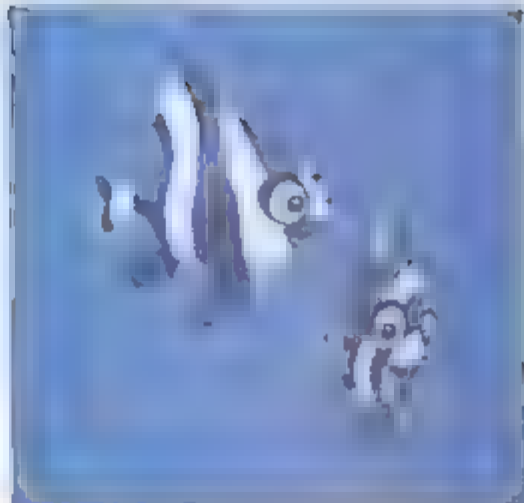


above  
Yoonha Heo

right  
Carter Goodrich

Jason Katz





Ricky Nierva

Jason Deamer

Peter du Sève

Ricky Nierva

Beinda van valkenburg

beiw  
Bruce Morris

ight  
Dan Lee







top left  
Belinda Van Valkenburg



top right  
Dan Lee

right  
Carter Goodrich



Dan Lee

Right  
Jason Deamer



Far right  
Jason Deamer



Below  
Jason Deamer



left

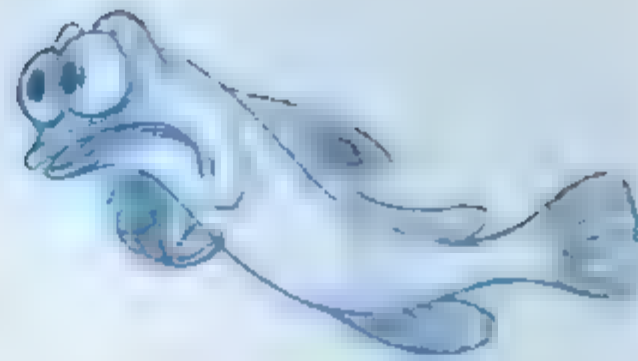
Bruce Morris

right

Ricky Nierva

below

Ralph Eggleston



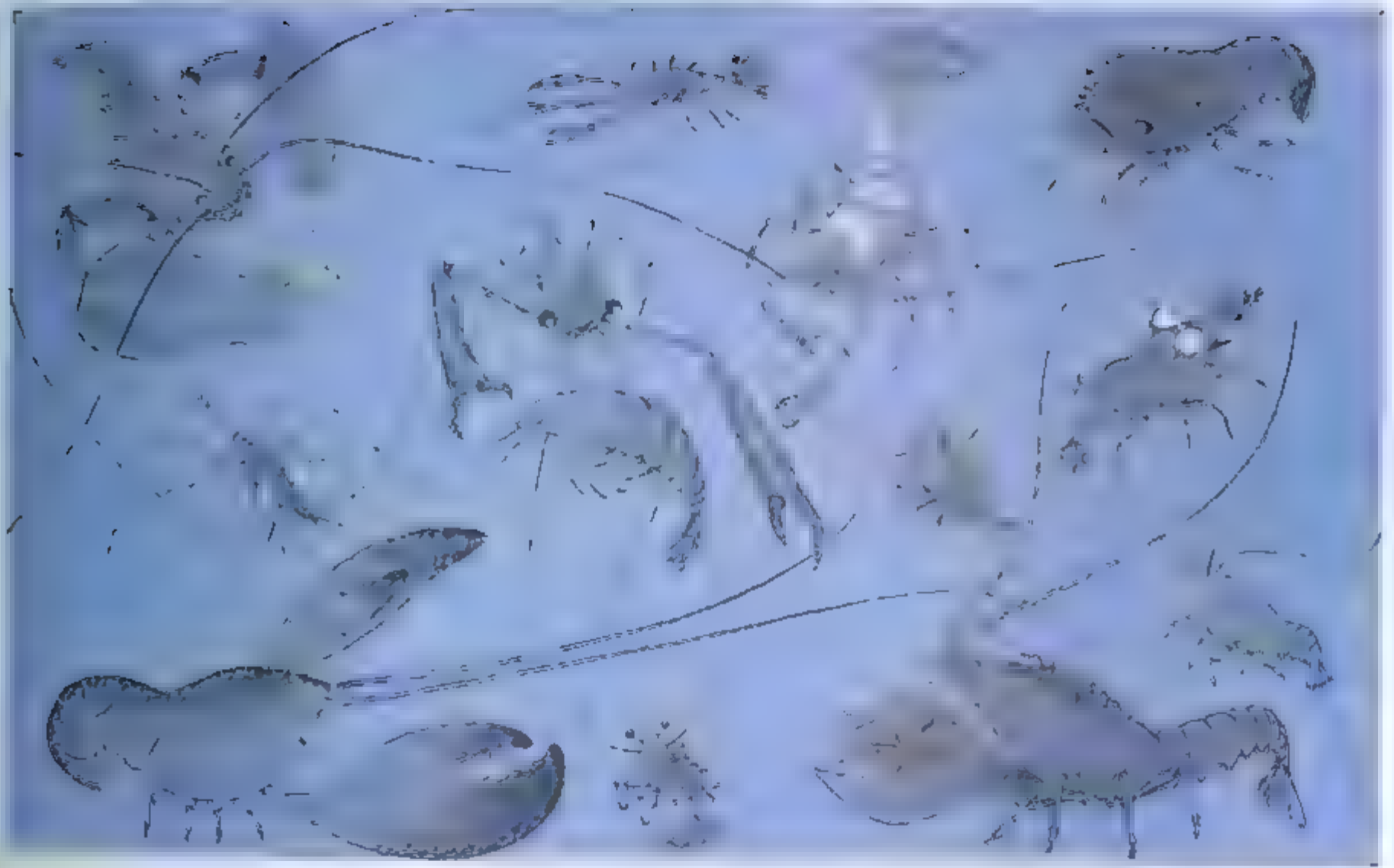
upright  
Jason Deamer

bottom left  
Jason Deamer

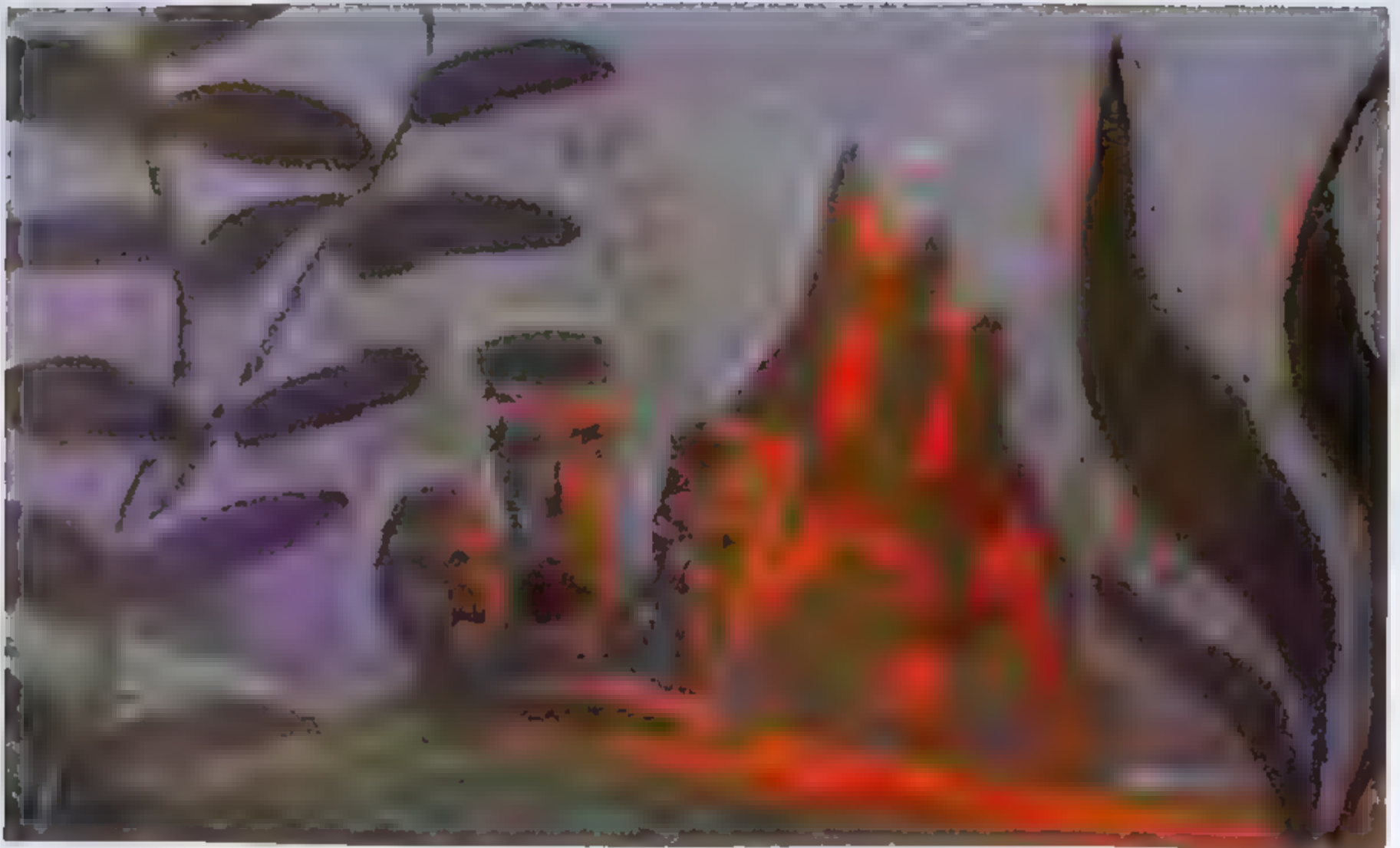
## JACQUES



down  
Charles Goodrich

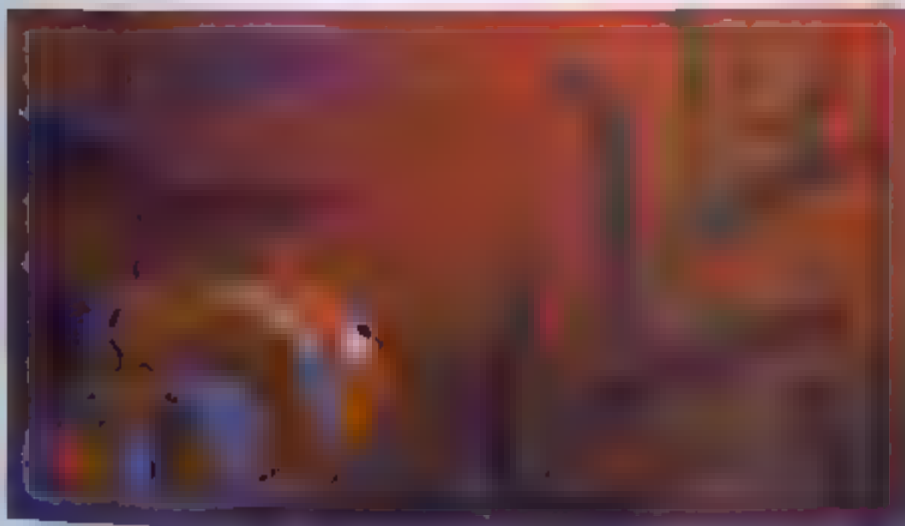
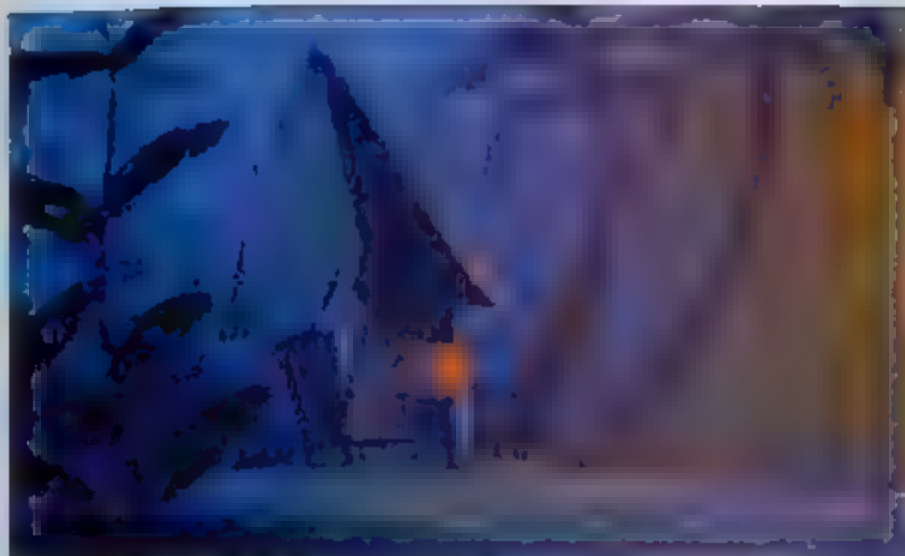


Geefwee Boedoe



Ralph Eggston

below  
Raph Eggeson



above  
Raph Eggeson





Dominique Louis



Above  
Peter Sohn

Right  
Peter Sohn



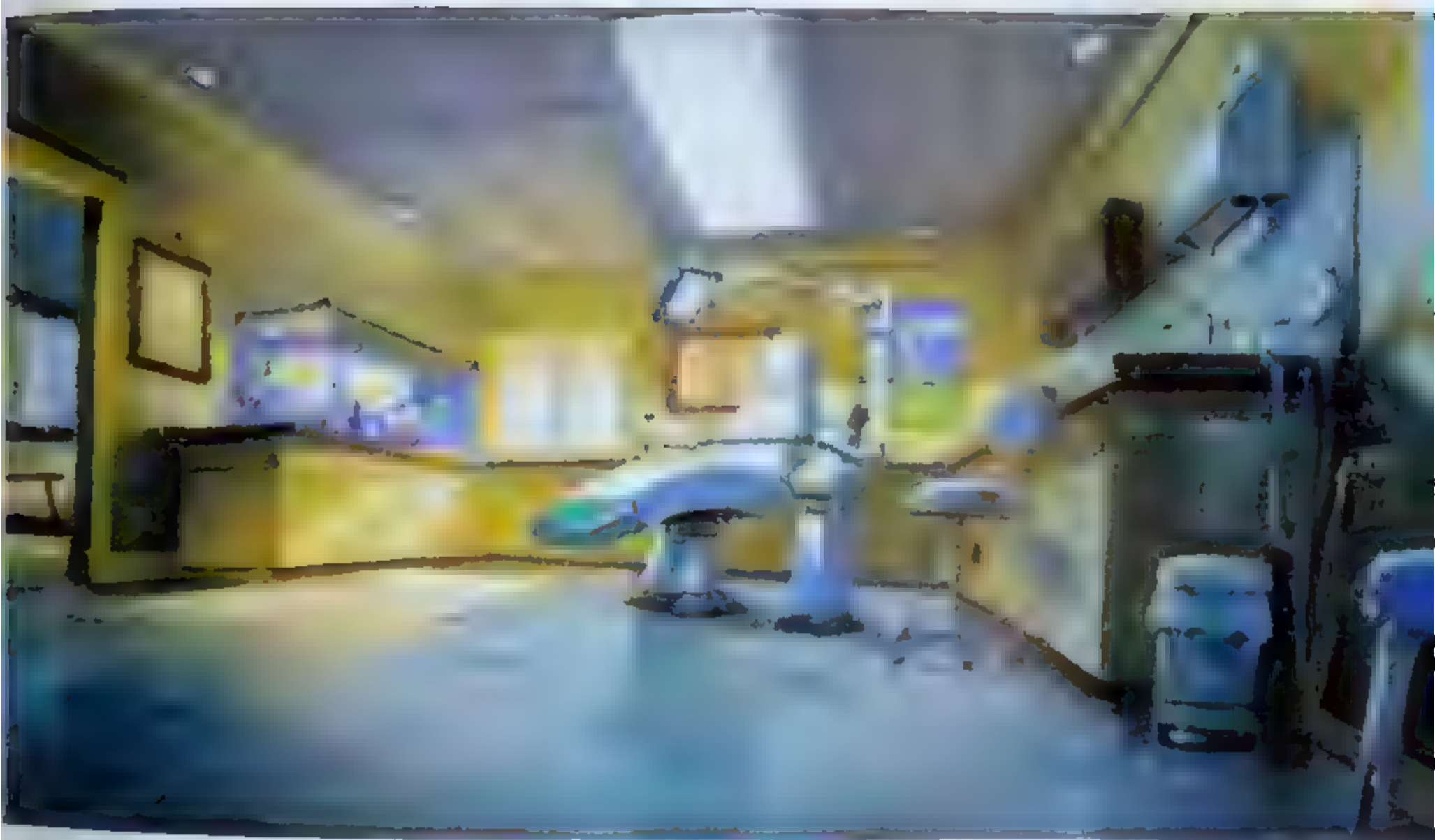


114  
 Jason Katz

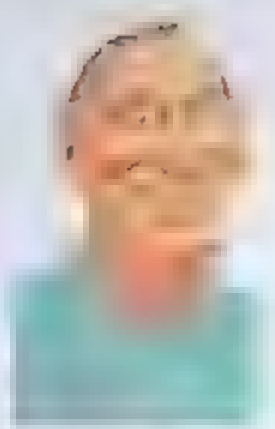


115  
 Dominique Loris





Dom n que Louis



Peter Sohn is a writer and director. He is known for his work on the animated film "The Incredibles 2" and the television series "The Simpsons". He is also a producer on the animated film "The Incredibles 2".

Peter Sohn

by

Randy Berret

by

Peter Sohn





**Randy Berrett**



left  
**Peter Sohn**

above  
**Peter Sohn**

right:  
**Andrew Stanton**

medium blue ink

left:  
**Peter Sohn**

size: 4 1/2 x 7 1/2

below:  
**Peter Sohn**

color pencil and pen, 1/2 x 4



*Finding Nemo*

1844



the fish tank from there she became the character  
the reason Nemo wants to escape is because he  
and I and is a fisher. So the fish  
gang is anticipating this psycho kid. She's the  
big time bomb. Ricky Nierva and I kept playing  
with designs for Daria. There were gag sessions  
with Andrew and the guys and ideas for Daria. I  
having her wearing the old-fashioned head gear  
from the 1930s to hold braces in her mouth. In  
story I'd board up Daria and then go over to the  
air department and help design her. I even did a  
script of her head. It's so fun to make an evil

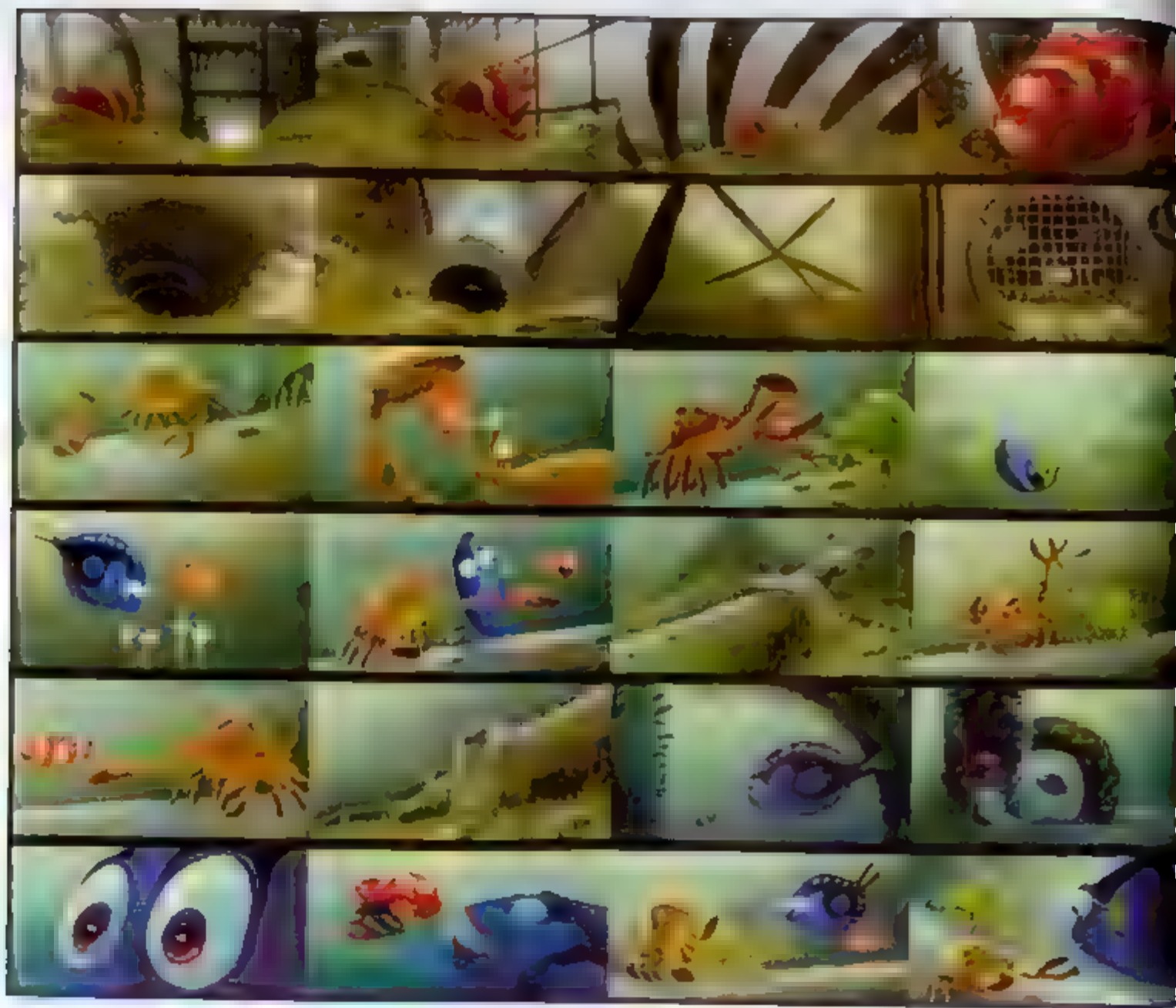
**Peter Sohn**

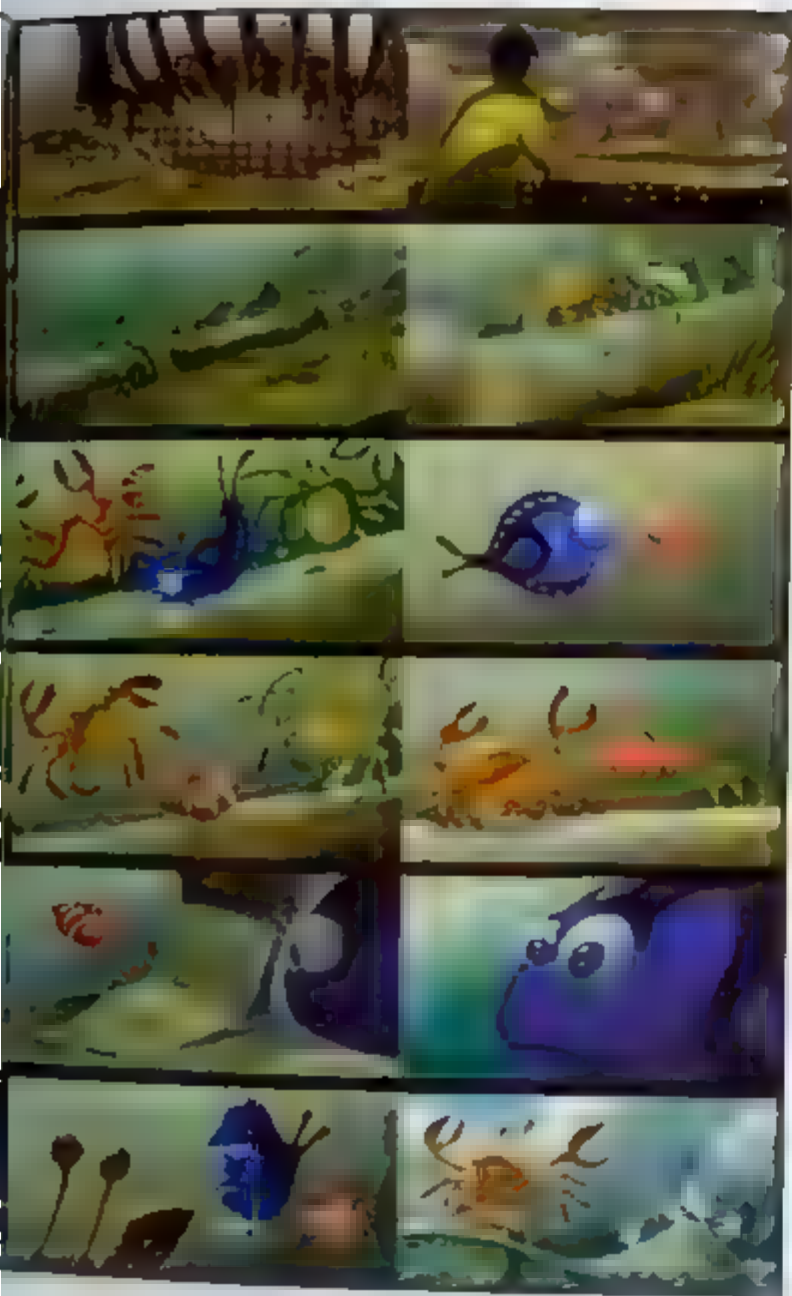
visual artist, designer





Ralph Eggleston





Ralph Eggleston





opposite

**Anthony Christav**

above

**Bruce Zick**

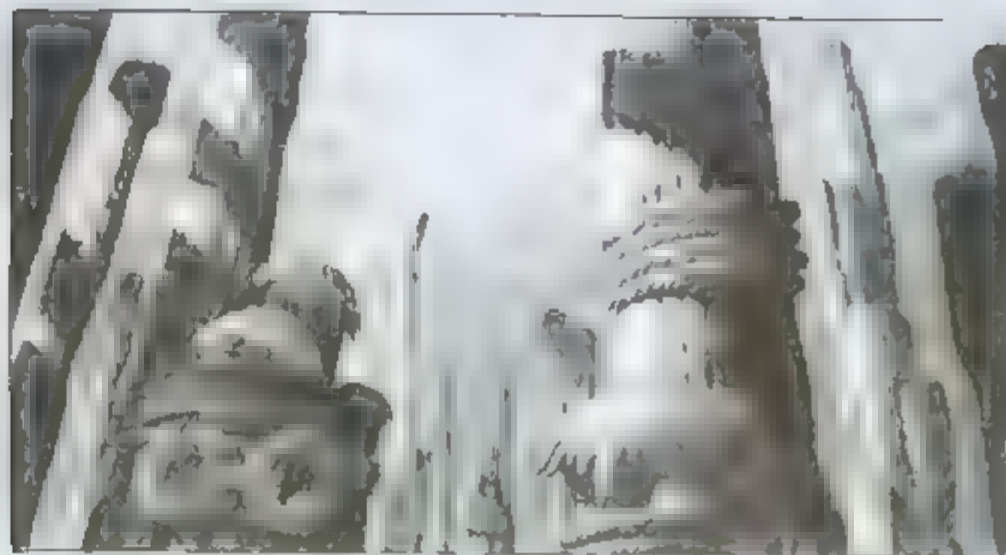
right

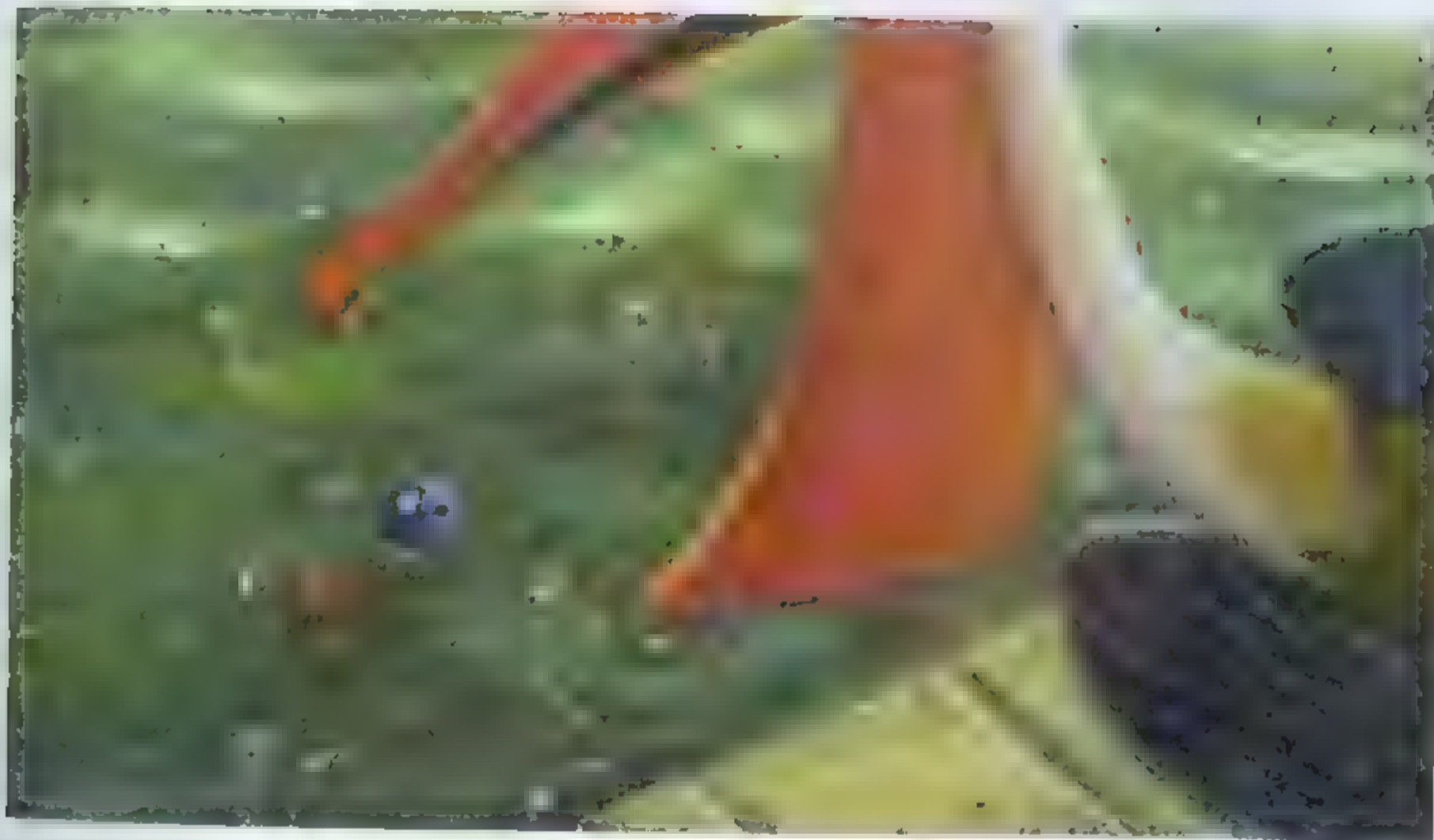
**Nelson Boho**



ght  
Bruce Zick

below  
Ne son Boho





Ralph Eggleston





design by  
Jason Deamer

design  
Jason Deamer







in hand left

Geefwee Boedoe

left:

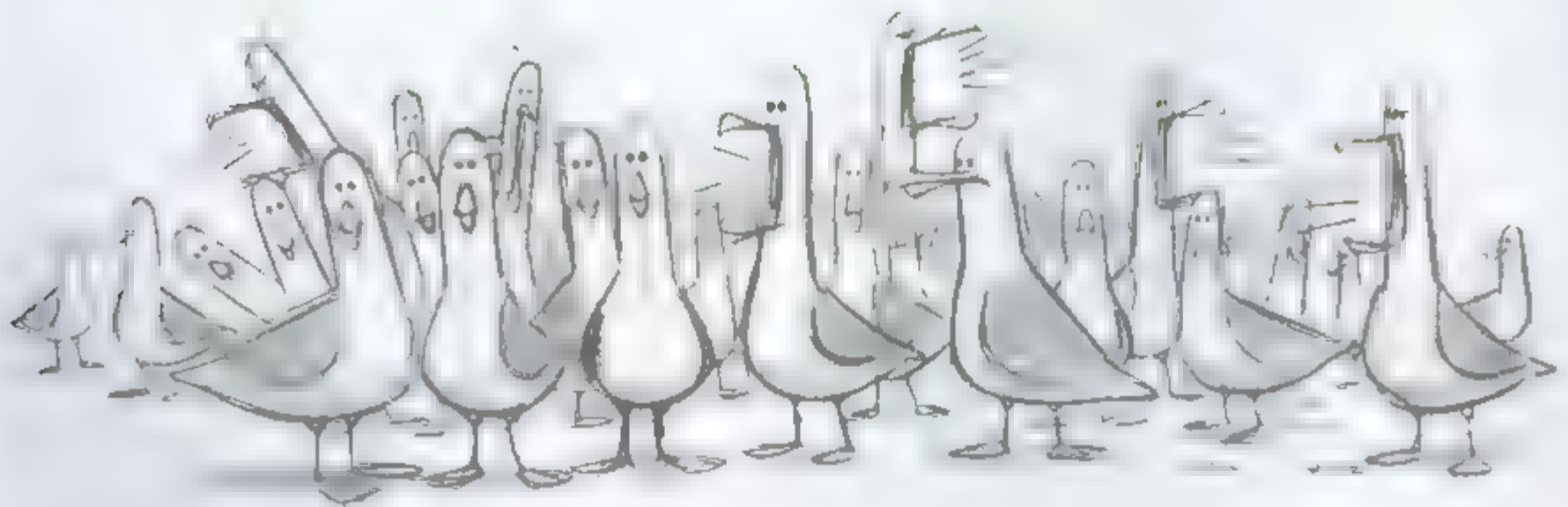
Geefwee Boedoe

below right:

Geefwee Boedoe



Ralph Eggston



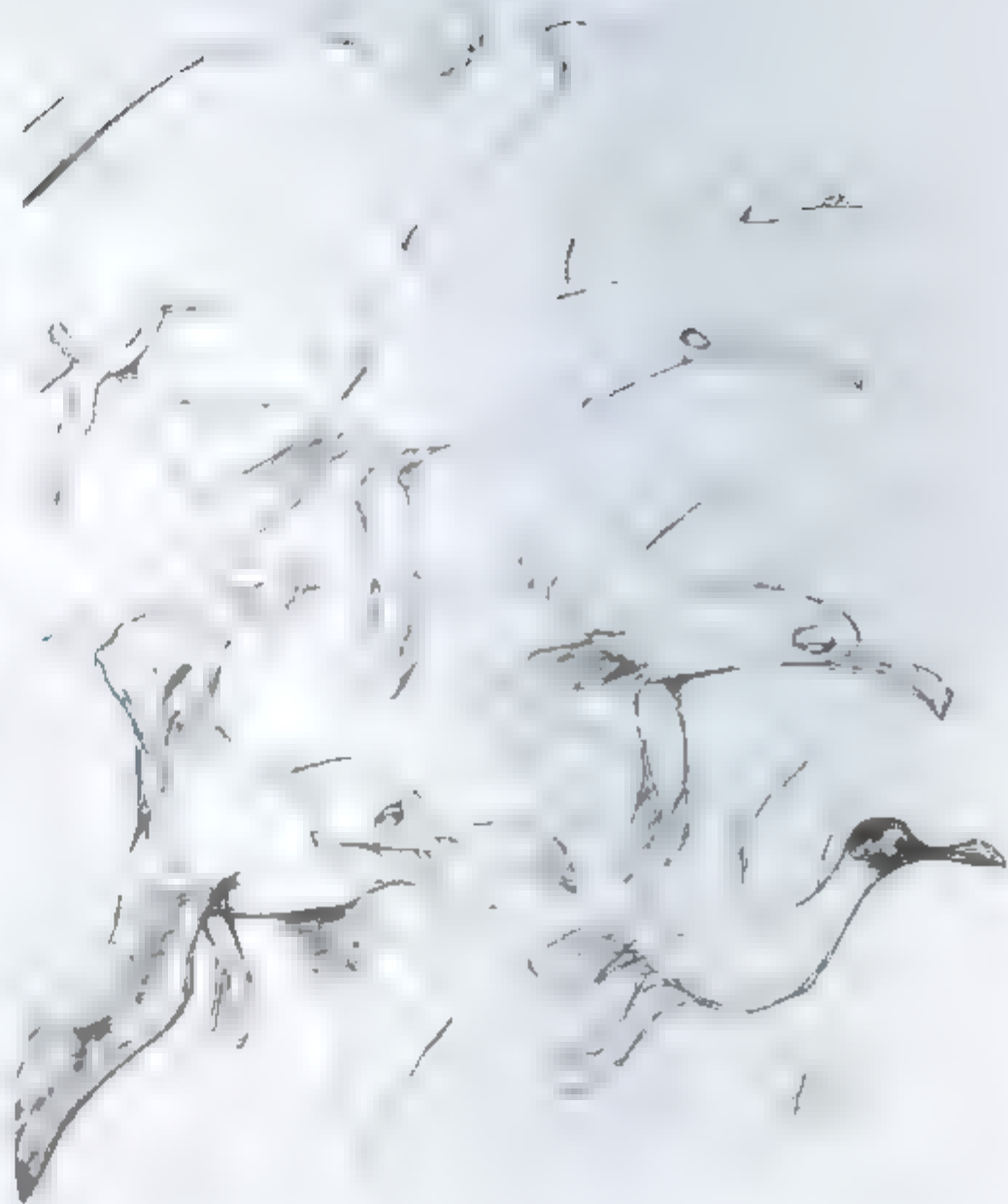
Jason Deamer

below  
James S. Baker



above  
Peter Sohn

right  
Peter de Sève

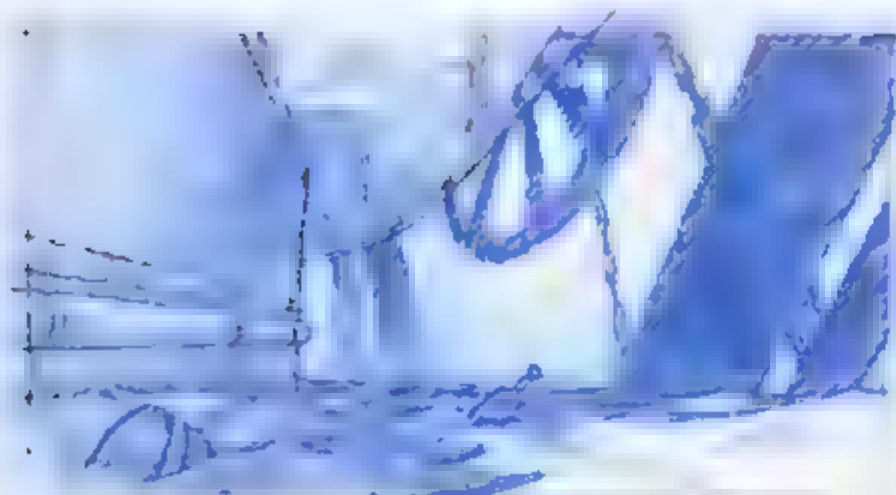


for  
Anthony Christov

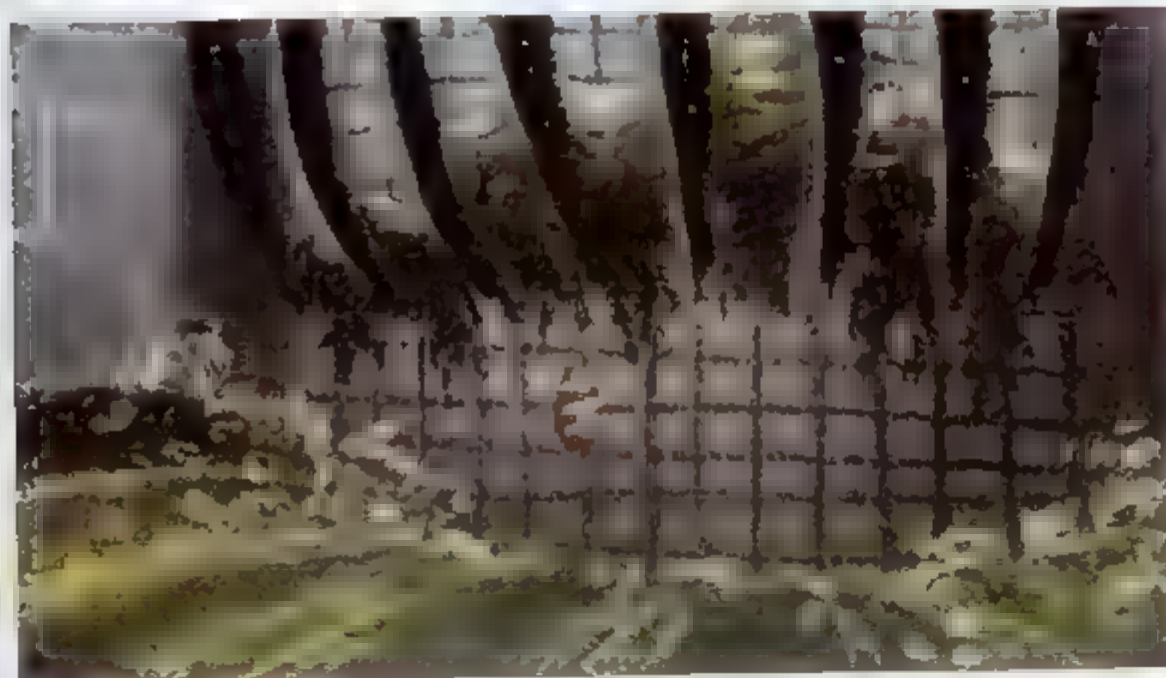
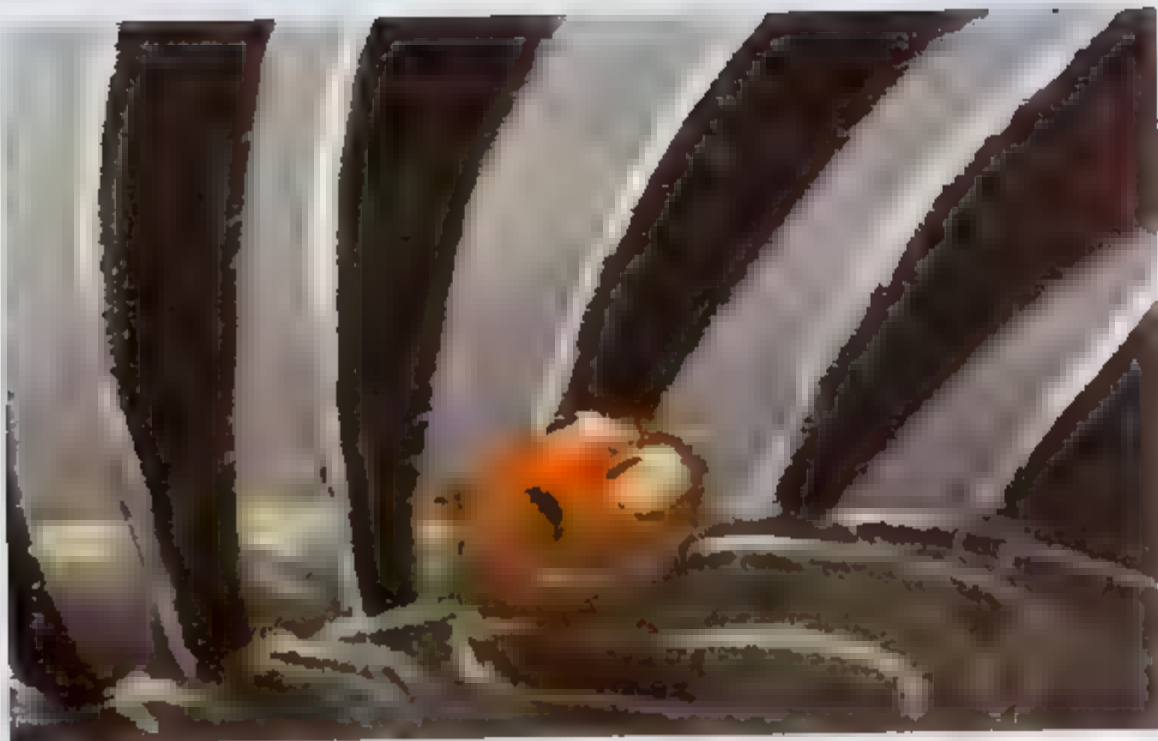
for the  
Anthony Christov

for the  
Anthony Christov

Anthony Christov







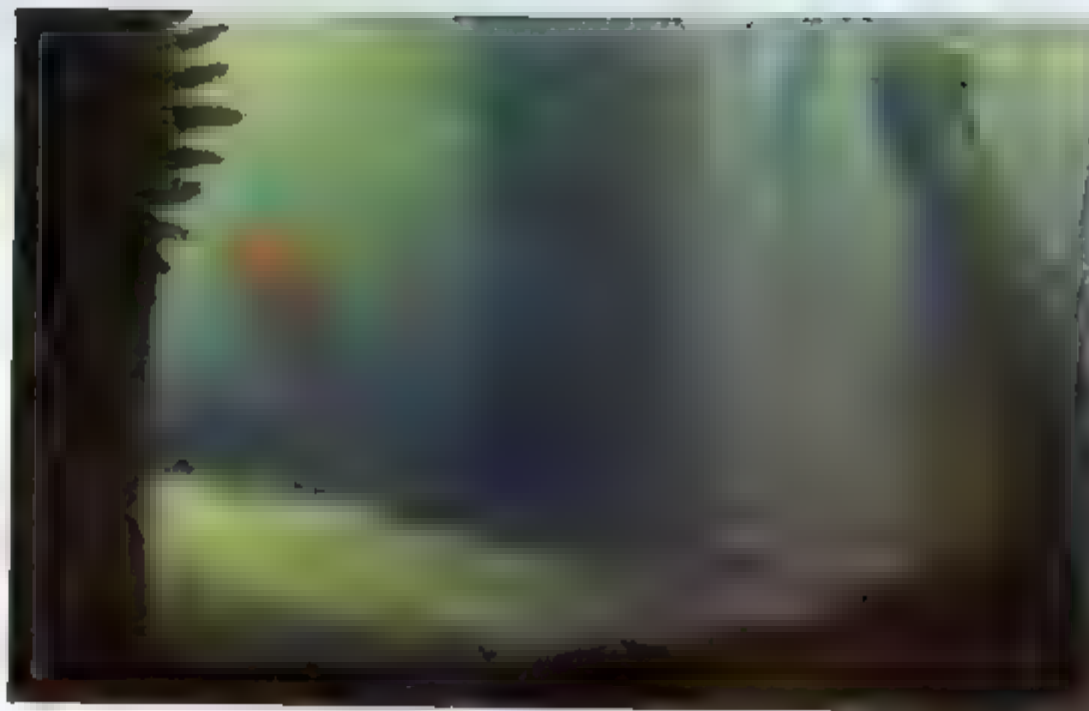
John Lasseter

21  
Ralph Eggleston

22  
Ralph Eggleston



above left  
Ralph Eggleston



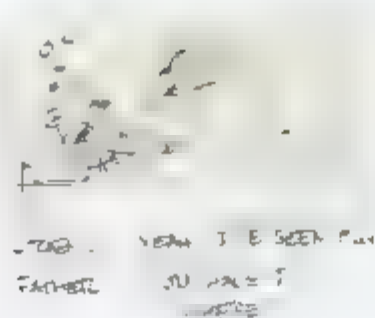
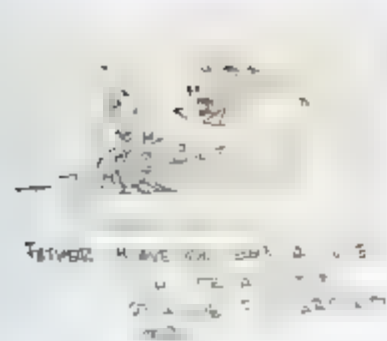
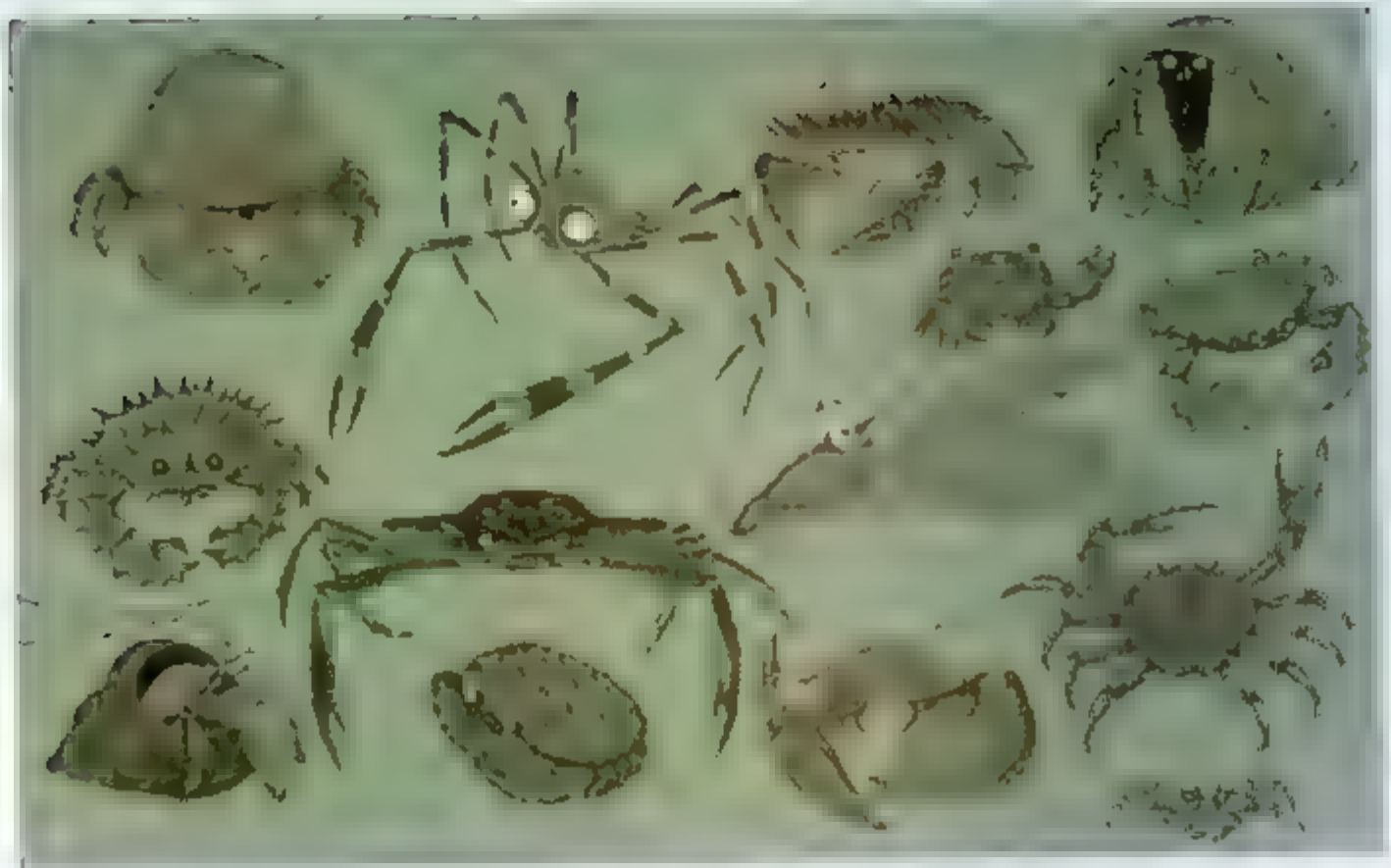
above right  
Ralph Eggleston

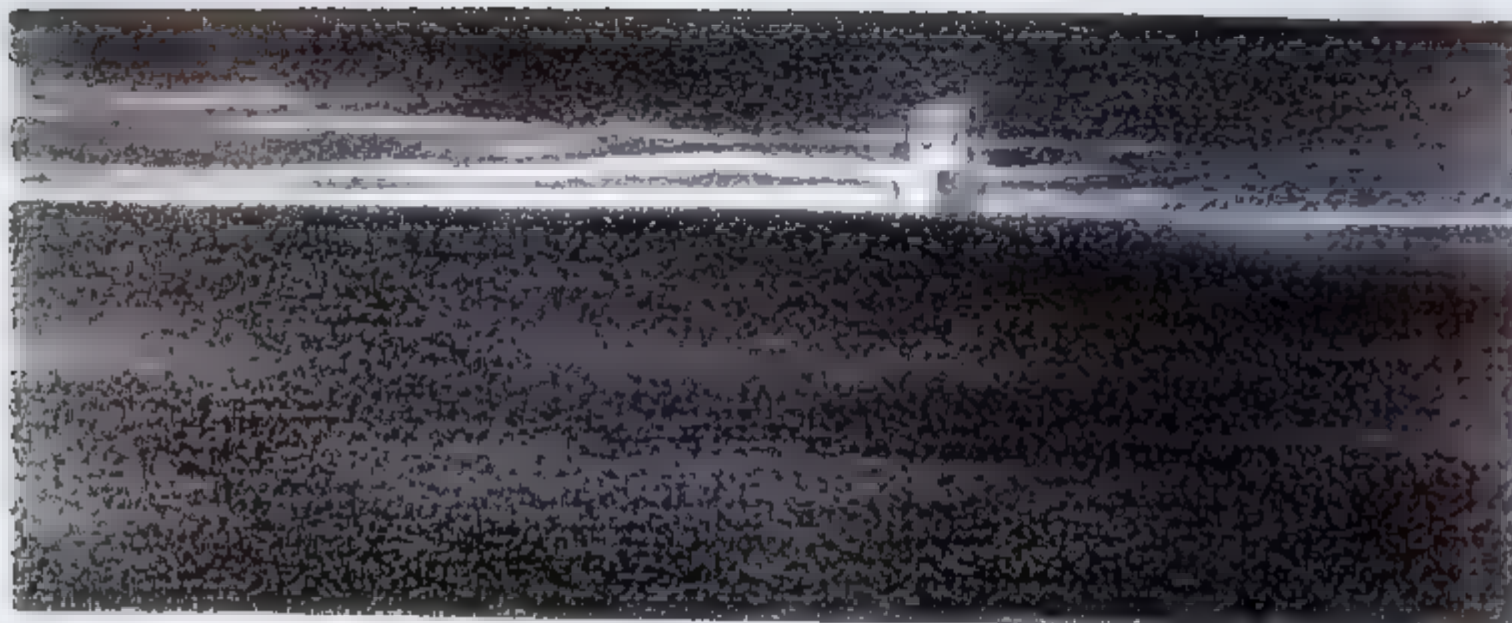
right  
Ralph Eggleston



right  
Geefwee Boedoe

below  
Ronnie de Carmen





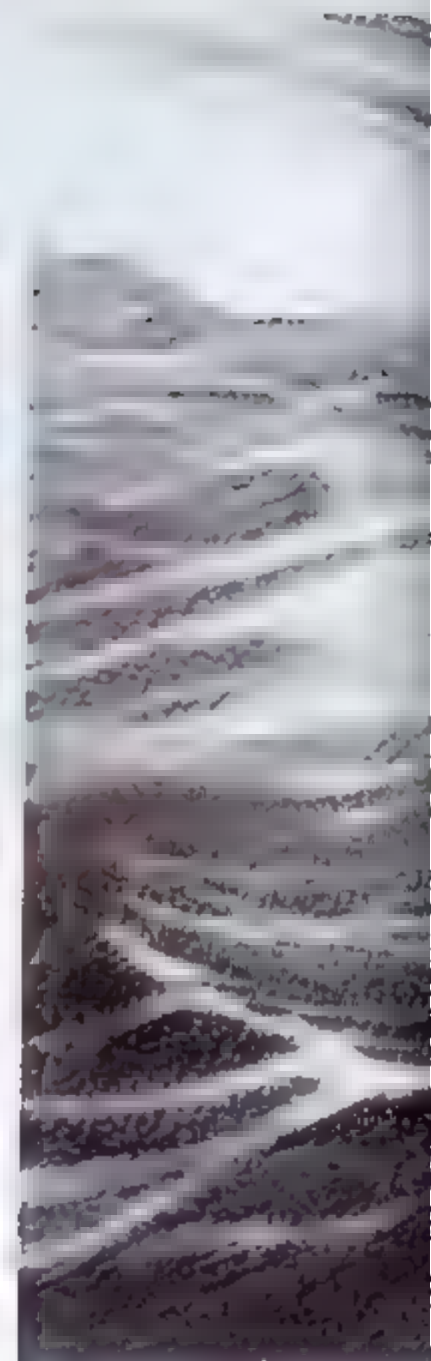
411-12

Anthony Christov

41

Anthony Christov

Lee Unkrich









Bruce Zick



Anthony Christov



Oren Jacob







5 men v3 e3





op  
Ra ph Egg eston

abstrn  
Ra ph Egg eston






 Bruce Zick


 Bruce Zick



abner  
Bruce Zick

opposi  
Bruce Zick



Lee Unkrich







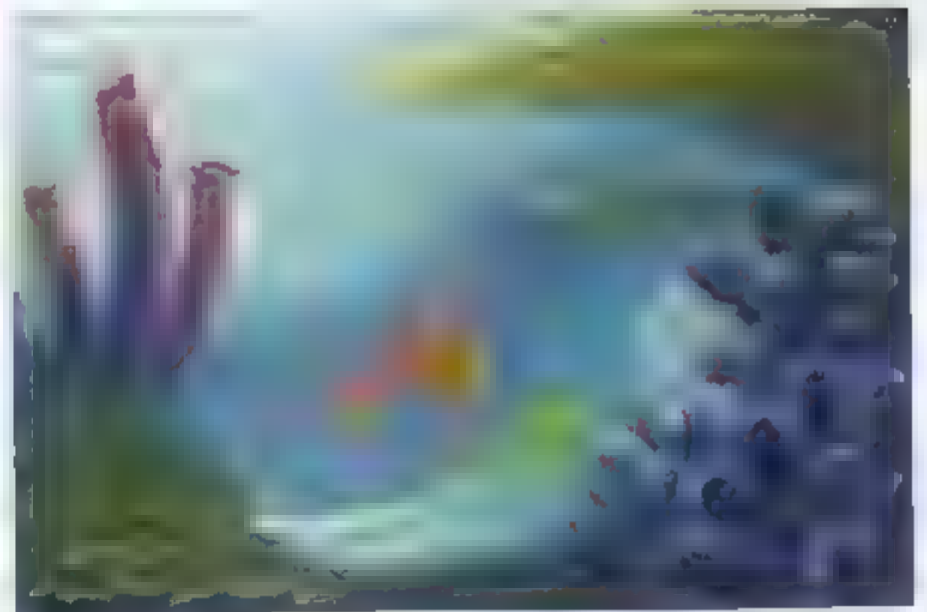




1984  
Dan Jeurp

1984  
Ralph Eggertson

1984  
Ralph Eggertson



We can't begin to thank our friends at Chronicle Books for believing in me again in our vision. There was a lot of love that went into making this book and a lot of extraordinary contributions from the Finding Nemo Art & Story Departments and the Pixar Creative Resources team: Krista Swager, Bert Berry, Dana Murray, Michele Spore, Doug Nichols, Steve Patterson, Ronnie del Carmen, Jason Kaut, Rache Raffael, and Kennedy Marino.

Special thanks to the Nemo team at Chronicle Books: Sarah Markey, Anne Hunt, Ted Davis, Ben Seiner, Shana Bayley, our writer Mark Cotta Vaz, our photoographer Joe McDonald, and our designer Laura Loyer.

Production Designer Raoul Eggertson: I was in awe and intimidated by your talent back at Cal Arts, and I still am today.

Executive Producer Keith Henquell: you were Michael, who loved me to the firm and made it better than I had even dared to hope.

The Pixar producer, Graham Walters, and associate producer, Inko Gotoh, who kept me and my crew alive for years (yes, years). Always the

calm in the eye of the storm, I can't thank them enough for their decision.

Screenwriter and story guru, Bob Peterson, will be forever thanking you for coming on board "Road Trip."

My director's circle: Oren Jacob, Sharon Calahan, Dyas Brown, Jeremy Lawry, David Salter, Ronnie del Carmen, Eggman (and you count, too Lindsey Collins). Every captain should be so lucky to have lieutenants like them at the wheel.

To my buddy, my mentor, John Lasseter: He continues to inspire me every day.

Thanks to the excellent crew at Pixar: Ed Carmichael, Sarah McArthur, Ann Mahner, and Steve Jocas, who believed in our idea and supported us along the way.

Most important, thank you to the wonderful Pixar employees who contributed to the idea in so many ways, and to our families, who allowed us to follow our love.

Remember, just keep swimming, old friend.

**Andrew Stanton**

with Joe Lupp

To Patrick Strand, who's embarking on his own voyage of discovery into the wonderful realm of animation; and to Mike Glad, an irrepressible collector of animation art who is faithfully preserving this magical artform as it has evolved throughout time and around the world.

—M.C.V.

Thanks to Pixar for their help and hospitality, particularly the *Nemo* production principals who gave of their time—and art—for this book: Jonn Lasseter, Andrew Stanton, Lee Unkrich, Ralph Eggleston, Graham Walters, Ricky Nierva, Robin Cooper, Randy Berrett, Anthony Christov, Jason Katz, Ronnie del Carmen, Bob Peterson, Peter Sohn, Oren Jacob, and Dan Lee. A special salute to Krista Swager, who was a marvel of organization and coordination.

A tip of the hat and a low bow to Chronicle editor Sarah Malarkey, for bringing me aboard, and to Anne Bunn, for expertly handling all the usual logistics. And here's a shout out to Victoria Shoemaker, my literary agent. Hugs and kisses to my parents and to my grandchildren, Whitney and Alexandra.

**Mark Cotta Vaz**





STRANGE:  
...what??

**Peter Sohn**  
storyboard  
pen and marker, 4 1/8 x 2 1/4





